UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents

University of Alberta Symphony

under the direction of Mr. A. Crighton

and

University Singers

under the direction of Mr. R. Eaton

(Jocelyn Rogers, accompanist)

●

Mixed Lounge S.U.B.

Sunday afternoon, December 9th

at 3:15 p.m.

'51

HONORARY PRESIDENT

Mr. J. W. E. Markle

●

EXECUTIVE

Pres.—Fran Suter

Vice-Pres.—George Asmann

Sec.—Daphne Rogers

Treas.—Donna Parker

Executive Member—Margaret Ann Brine

Publicity—Ray Anderson

Programme

I.

Symphony No. 8, First Movement—Allegro vivace.....Beethoven

II.

This is the record of John.....Orlando Gibbons
Soloist: Miss Jeanne Rogers

Two chorales from the Christmas Oratorio.....J. S. Bach
(a) Ah! Dearest Jesus
(b) Break forth O beauteous, heavenly light

Patapan ..... Burgundian Carol

Make we merry ..... Healey Willan

III.

Pastorale from Messiah ..... Handel

IV.

Fantasia on Christmas Carols.....Vaughan Williams
Soloist: Mr. O. A. Olson

V.

Praeludium ..... Jarnefelt

VI.

And the Glory of the Lord from Messiah.....Handel

VII.

Carol Singing.

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University of Alberta

MUSICAL CLUB

presents its

Annual Christmas Concert

Convocation Hall

Sunday afternoon, December 13, 1953

at 3:00 p.m.

Under the Direction of

RICHARD S. EATON, Mus.B. (McGill)

ARTHUR B. CRIGHTON, Mus. Bac. (Toronto)

With the Cooperation of

EXECUTIVE OF MUSICAL CLUB

President—Ron Dougan

Vice-President—Rosemary Holsworth

Secretary—Doug Hodgkinson

Treasurer—Doug McGinnis

EXECUTIVE MEMBERS

Audrey Clark

Mel Taskey

Programme

I

CHRISTMAS ORATORIO (Parts 1 and 2)...J. S. Bach

1. Chorus—Christians, be joyful
2. Aria—Prepare thyself, Zion
3. Choral—How shall I fitly meet Thee?
4. Aria—Mighty Lord and King all glorious
5. Choral—Ah! Dearest Jesus
6. Pastoral Symphony
7. Choral—Break forth, O beauteous, heavenly light
8. Aria—Haste, ye shepherds
9. Choral—Within yon gloomy manger
10. Chorus—Glory to God in the highest
11. Choral—With all Thy hosts

UNIVERSITY SINGERS

SOLOISTS

Mezzo-soprano—Dorothy Clark

Tenor—William Smith

Bass—Ole Olson

Continuo—Lillian Kester

●

II

CAROL SINGING

Assisted by the University of Alberta Symphony Orchestra

and

Professor L. H. Nichols, University Organist

MESSIAH (Part 1 and Final Chorus) ..... G. F. Handel

1. Overture
2. Recit.—Comfort ye my people
3. Aria—Every valley shall be exalted
4. Chorus—And the glory of the Lord
5. Recit.—Thus saith the Lord
6. Aria—But who may abide the day of His coming?
7. Chorus—And He shall purify
8. Recit.—Behold! a Virgin shall conceive
9. Aria and Chorus—O Thou that tellest
10. Recit.—For, behold, darkness shall cover the earth
11. Aria—The people that walked in darkness
12. Chorus—For unto us a Child is born
13. Pastoral Symphony
14. Recit.—There were shepherds
15. Recit.—And the angel said unto them
16. Recit.—And suddenly there was with the angel
17. Chorus—Glory to God
18. Aria—Rejoice greatly, O daughter of Zion!
19. Recit.—Then shall the eyes of the blind
20. Air—He shall feed his flock
21. Chorus—His yoke is easy, and His burthen is light
22. Chorus—Worthy is the Lamb that was slain

Music Division Students
The University Singers
The University of Alberta Mixed Chorus

SOLOISTS

Ruth Gillis New—Soprano

Dorothy Clark—Mezzo-soprano

Deirdre Slater—Contralto

William Smith—Tenor

Robert Smith—Bass

UNIVERSITY SINGERS

Soprano

Isobel Alcorn
Mary Allen
Mary Brown
Anne Burrows
Dorothy Clark
Pamela Clarke
Mona Clegg
Grace Elliott
Norma Freifield
Diane Gittins
Margaret Hutton
Alice Krause
Mary Lou Lister
Olive Mikkleson
Frances Miller
Edith Morris
Melba Morrison
Edna Nazar
Gwyneth Peel
Alice Polley
Anne Shaw
Alice Shymko

Tenor

Ian Dunlap
Frederick Exham
Richard Miller
James New
John New
Gerald Rogers
Lin Scowen
William Smith
Ronald Stephens

Alto

Erma Clegg
Lynn Hucalak
Dorothy Husband
Lillian Kester
Margaret Lilley
Dorothy Livingstone
Elizabeth Macdonald
Shirley Montalbetti
Lois Pharis
Jean Rawlinson
Deirdre Slater
Nancy Thompson
Betty Tomlinson
Ruth Wilson

Bass

Duncan Campbell
John Colley
John Crowle
Orval Doney
James Gayler
Ray Lopatka
Quentin Mix
Edward Moore
Charles Norman
Ole Olson
David Sullivan
Kenneth Ward

MUSIC DIVISION CHORUS

●

Soprano

Kathleen Baker
Elizabeth Bentley
Rachel Brochu
Kathleen Brown
Jessie Ann Cashore
Margaret Church
Joyce Collicut
Sister Gabrielle Collins
Helen Glyde
Marcia Krause
Lorraine Levasseur
Edith MacArthur
Billie McBride
Sheila McCorry
Barbara Millet
Eldean Pelkie
Lydia Paush
Donna Ross
Greta Sarchuk
Kathleen Schultz
Sister Henriette
Janette Wattie

Tenor

Gordon K. Greene
Michael O'Brien
Eldon Olstad

Alto

Helge Boberg
Eva Burton
Gladys Collins
Judith Dumont
Greta Gale
Betty Ann Gray
Aileen Hartwig
June MacDougall
Evelyn Mondea
Grace Palamarek
Donna Parker
Jean Parker
Doris Scheidegger
Joan Webb
Olga Yacychyn
Pearl Zoeteman

Bass

Paul Bourret
Stanley Calder
Donald Elder
Barry Fisher
Deane Jensen
Arthur Kroeger
Kenneth Miller
Edward Milton
Quentin Mix
Frank Oliva
Robert Olshanowski
Bernard Schalm
Robin Stuart

Representatives of the
UNIVERSITY OF ALBERTA MIXED CHORUS

●

Soprano

Shirley Alexander
Betty Barnecut
Janet de Candole
Lenore Dutil
Muriel Dyer
Evelyn Grimes
Rosemary Holsworth
Ruth Lien
Therese Morin
Ann Saunders
Frances Sharp
Deane Stover
Elizabeth Tyler

Bass

William Baergen
Robert Baker
John Elder
Kenah Exham
Halfdan Frank
Ross Gould
John Hillerud
Tymen Hofman
Robert Hollies
Harold Nix
Kenneth Oliver
Donald Robertson
Robert Smith

Alto

Lois Alexander
Carol Collier
Barbara Leah
Marilyn Macdonald
Diane Marchment
Billie Niblock
Alice O'Brien
Elizabeth Salter
Dora Saunders
Norma Scott

Tenor

Oakley Dyer
John MacKay
Keith Page
Gerhard Scholten

THE ORCHESTRA

●

VIOLINS
- Ruth Chennells
- Melvin Taskey
- Gwen Sanford
- Len Ponich
- Hilda Strobschein
- Jim Norys
- Kathleen Johnson
- Eileen Cornish
- Nick Myshok

- Frances Graham
- Alice Delowski
- Nola Thompson
- Mercy Heuer
- Frank Simon
- Jack Newman

VIOLAS
- Edgar Williams
- Douglas Elves

CELLOS
- Jane Ann Robinson
- Kurt Traxel
- John Wallin
- Charlie Glebe

BASSES
- Ken Travers
- Norman Patterson

FLUTES
- Joan Pecover
- Matthew Spence
- Steve Pedersen

CLARINET
- Leo Heisz
- Charlie Grant

BASSOON
- Jack Woods

HORN
- Doug Williamson

TRUMPET
- Ken Adam

TROMBONE
- Ernie Mack

TIMPANI
- Claude Le Mieux

CONTINUO
- Lillian Kester

UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

Annual Christmas Concert

Convocation Hall

Sunday afternoon, December 14, 1952

at 3:00 p.m.

EXECUTIVE

Honorary Pres.—Miss Maimie Simpson

Pres.—Ray Anderson

Vice-Pres.—Margaret Ann Brine

Sec.—Elsie Konkin

Treas.— George Asmann

Executive Members

Rosemary Holsworth

Ron Dougan

Alan Bell

Dave Gell

Programme

Tarantella (London Suite) ..... Eric Coates

University Symphony Orchestra

People, look East ..... Besançon Carol
The Cradle ..... Austrian Carol
In Dulci Jubilo ..... German Carol

Music Division Chorus

Christmas Carols from Lorraine ..... Daquin
Three Preludes on 16th century carols ..... Boëly

Professor L. H. Nichols, University Organist

Sanctus, Benedictus and Agnus Dei
(Missa Brevis) ..... Palestrina

University Singers

Minuet from Don Juan ..... Mozart
Theme from Sonata in A ..... Mozart

University Symphony Orchestra

The Holly and the Ivy ..... arr. Rutland Boughton
Ding-dong! merrily on high ..... arr. Charles Wood

University of Alberta Mixed Chorus

The Nutcracker Suite ..... Tschaikowsky

1. Dance of the Sugar Plum Fairy
2. Chinese Dance
3. Russian Dance

University Symphony Orchestra

Carol Singing

THE UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

Annual Christmas Concert

Convocation Hall

Sunday, December 12, 1954

at 3:00 p.m.

Under the direction of

RICHARD S. EATON

ARTHUR B. CRIGHTON

with the co-operation of the

EXECUTIVE OF THE MUSICAL CLUB

President—Doug McGinnis

Vice-President—Jessie Ann Cashore

Secretary—Steve Pedersen

Treasurer—Albert Lang

EXECUTIVE MEMBERS

Gordon K. Greene

Matthew Spence

Glennie Johnson

Programme

GOD SAVE THE QUEEN

I

SLEEPERS, WAKE!—Cantata No. 140 ..... J. S. Bach

1. Choral Fantasia—Sleepers, wake! for night is flying
2. Recit. (tenor)—He comes, the Bridegroom comes
3. Air (soprano and bass)—I seek Thee, my Life
4. Chorale (tenors)—Zion hears her watchmen's voices
5. Recit. (bass)—Come, enter in with me
6. Air (soprano and bass)—My friend is mine
7. Chorale—Glory now to Thee be given

According to Phillip Spitta, Cantata No. 140 was prepared by Bach for the 27th Sunday after Trinity of the year 1731. The text consists of the three-verse hymn of Phillip Nicholai—"Wachet auf!" which is founded on the Gospel of the day—St. Matthew XXV, 1-3—the parable of the wise and foolish virgins; as well as verses from the Song of Solomon and the Revelation of St. John the Divine, XXI, 21. This composition is known as a chorale cantata since a hymn with its appropriate tune forms the nucleus.

UNIVERSITY SINGERS

SOLOISTS

Soprano—Ruth Gillis New
Tenor—William Smith
Bass—Donald Brown
Continuo—Lillian Kester Upright
Violin—Edgar Williams
Flute—Matthew Spence

●

II

CAROL SINGING

Assisted by the University of Alberta Symphony Orchestra
and
Professor L. H. Nichols, University Organist

MESSIAH (Part I and Final Chorus) ..... G. F. Handel

1. Overture
2. Recit.—Comfort ye my people
3. Aria—Every valley shall be exalted
4. Chorus—And the glory of the Lord
5. Recit.—But who may abide the day of His coming?
7. Chorus—And He shall purify
8. Recit.—Behold! a Virgin shall conceive
9. Aria and chorus—O Thou that tellest
10. Recit.—For behold, darkness shall cover the earth
11. Aria—The people that walked in darkness
12. Chorus—For unto us a Child is born
13. Pastoral Symphony
14. Recit.—There were shepherds
15. Recit.—And the angel said unto them
16. Recit.—And suddenly there was with the angel
17. Chorus—Glory to God
18. Aria—Rejoice greatly, O daughter of Zion!
19. Recit.—Then the eyes of the blind
20. Air—He shall feed his flock
21. Chorus—His yoke is easy and His burthen is light
22. Chorus—Worthy is the Lamb that was slain

Students of the Music Division
The University Singers
The University of Alberta Mixed Chorus

SOLOISTS

Soprano—Ruth Gillis New

Mezzo-soprano—Margaret Wilson

Contralto—Deirdre Slater

Tenor—William Smith

Bass—Robert Smith

Continuo—Lillian Kester Upright

UNIVERSITY SINGERS

●

Soprano

Gertrude Adams
Mary Allen
Anne Burrows
Dorothy Clark
Penelope Clarke
Mona Clegg
Sylvia Court
Grace Elliott
Betty Gayler
Rosemay Holsworth
Rosemary Hood
Margaret Hutton
Alice Krause
Norma Kreutz
Frances Miller
Betty Minchin
Edith Morris
Edna Nazar
Ruth New
Alice Nix
Gwyneth Peel
Alice Polley
Olie Rudyk
Marguerite Sawyer

Tenor

David Gilchrist
Richard Miller
James New
John New
David Peterkin
William Smith

Alto

Erma Clegg
Eunice Eden
Claire Kidd
Frances Klingle
Teresa Leitch
Peggy Malloy
Evelyn Norman
Donna Parker
Jean Rawlinson
Irma Reinhardt
Ruth Shipley
Deirdre Slater
Nancy Thompson
Lillian Upright
Margaret Wilson
Ruth Wilson

Bass

Allan Clarke
David Cuyler
Jack Crowle
Orval Doney
James Gayler
Angus Leitch
Ray Lopatka
Quentin Mix
Charles Norman
Ole Olson
David Sullivan
Kenneth Ward
Rudolph Zoumer

MUSIC DIVISION CHORUS

●

Soprano

Betty Barnecutt
Mary Brown
Margaret Church
Clarice Evans
Marian Gourlie
Marjorie Hammond
Marilyn Harrold
Doreen Lee
Evelyn Marvin
Alice McGirr
Barbara Millet
Delores Neske
Lydia Paush
Joan Pecover
Marlene Schnee
Ellen Smith
Doreen Snyder
Diane Stover
Doreen Wasylyshyn
Marilyn Whidden
Jean Wilfort

Tenor

Donald Bennett
Paul Bourret
Phillip Heath
Leonard Purnell

Alto

Doreen Goard
Aileen Hartwig
Denise Hay
Patricia Hugo
Lorraine Landry
Gloria Lapp
Elizabeth Mason
Evelyn Mondea
Jean Parcels
Jean Parker
Margaret Reid
Eva Schneider
Shirley Tanner
Lois Wynnychuk

Bass

Harold Baldridge
Kenah Exham
Maurice Greenslade
Tyman Hofman
Jack Langford
Marvin Lawes
Werner Schmidt

Representatives of the
UNIVERSITY OF ALBERTA MIXED CHORUS

Soprano

Marilyn Dyer
Muriel Dyer
Glennie Johnson
Barbara Leah
Frances Sharp
Shag Takeda
Barbara White

Tenor

Oakley Dyer
Gordon K. Greene
Keith Page
Rudy Wiebe

Alto

Gladys Collins
Marion Ellis
Ruth Hattersley
Margery MacFarlane
Margaret Robertson
Daphne Rogers
Elizabeth Salter
Norma Scott
Lucy Seneshen

Bass

Bill Baergen
Ross Gould
John Hillerud
Waldy Klassen
Ralph Marshall
Peter Nelson
Grant Neilsen
Harold Nix
William Osler
Donald Robertson
Robert Smith
Robin Stuart

THE ORCHESTRA

●

VIOLINS
- Melvin Taskey
- Leona Lazarowich
- Len Ponich
- Ronald Chrustawka
- Nick Myshok
- Gwendolyn Sanford
- Terrence Drolet
- Eileen Cornish
- Alice Delowski
- Mercy Heuer
- Jack Newman
- Frank Sorenson
- Elsie Konkin
- Shirley Stinson
- Marguerite Marzantowiecz

VIOLAS
- Edgar Williams
- Dorothy Langmo

CELLO
- Harcourt Smith
- Kurt Traxel
- Jane Ann Robinson

BASSES
- Roy Armitage
- Norman Patterson

FLUTES
- Matthew Spence
- Steve Pederson

CLARINETS
- Louis Faber
- Leo Heisz

HORN
- Doug Williamson

TRUMPETS
- Ken Adam
- Barry Ramsay

TROMBONE
- Bill Bailey

TIMPANI
- Harry Cardell

CONTINUO
- Lillian Kester Upright

THE UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

Annual
Christmas Concert

Convocation Hall

Sunday, December 11, 1955

at 3:00 p.m.

Under the direction of

RICHARD S. EATON

ARTHUR B. CRIGHTON

with the co-operation
of the

EXECUTIVE OF THE MUSICAL CLUB

President—Albert Lang

Vice-President—Glennie Johnson

Secretary—Aileen Hartwig

Treasurer—Paul Bourret

EXECUTIVE MEMBERS

Clarice Evans

Gwen Sanford

Programme

GOD SAVE THE QUEEN

I

MASS IN B MINOR (excerpts) ..... J. S. Bach

1. Chorus—Kyrie eleison
2. Duet—Christe eleison
3. Chorus—Kyrie eleison
4. Chorus—Et incarnatus est
5. Chorus—Crucifixus
6. Chorus—Et resurrexit
7. Air—Agnus Dei
8. Chorus—Dona nobis pacem

Agnes Stieda—soprano

Vivian Wilson—contralto

Edgar Williams—violin

Aileen Hartwig—continuo

Music Division Chorus

University Singers

University Symphony Orchestra

II

CAROL SINGING

Assisted by the University Symphony Orchestra

and

Professor L. H. Nichols, University Organist

III

CAROL OF THE ADVENT (Besançon)

University Singers

THE CRADLE (Austrian Carol)

Music Division Chorus

A HEAVENLY TREE, AN EARTHLY FRUIT ..... William Byrd

Ruth Cullerne—soprano
Maimie Young—soprano
University Singers
String Orchestra

A LULLABY ..... Healey Willan

Donald Pimm—Tenor
University Singers

THE TWELVE DAYS OF CHRISTMAS ..... arr. Phyllis Tate

Music Division Chorus
Aileen Hartwig, accompanist

BALLET EGYPTIEN ..... Luigini

Allegro non troppo
Allegretto
Andante, allegro non troppo
University Symphony Orchestra

A MERRY CHRISTMAS ..... arr. Arthur Warrell

Music Division Chorus
University Singers
University Symphony Orchestra

UNIVERSITY SINGERS

●

Soprano

Gertrude Adams
Shirley Alexander
Mary Allen
Betty Barnecut
Mary Brown
Lillian Bullock
Anne Burrows
Dorothy Clark
Mona Clegg
Ruth Cullerne
Grace Elliott
Alice Ginther
Rosemary Holsworth
Rosemary Hood
Margaret Hutton
Alice Krause
Norma Kreutz
Edith MacArthur
Alice MacKinnon
Alice Mix
Frances Miller
Margaret Morrison
Gwenyth Peel
Alice Polley
Olie Rudyk
Marguerite Sawyer
Agnes Stieda
Penelope Sullivan
Elizabeth Thibeault
Ruth Wieler
Maimie Young

Alto

Irene Bullock
Erina Clegg
Myfanwy Laing
Elizabeth Love
Elizabeth MacDonald
Marilyn MacDonald
Peggy Molloy
Evelyn Norman
Donna Parker
Jean Parker
Jean Rawlinson
Irma Rawlands
Jean Scheidt
Dierdre Slater
Lillian Upright
Naida Van Kirk
Ruth Wilson
Vivian Wilson

Tenor

David Gilchrist
H. G. Glyde
Richard Miller
James New
Donald Pimm
George Roberts
Kenneth Stewart

Bass

Allan Clarke
Jack Crowle
C. J. Cobb
Aimé Dery
Orval Doney
James Gayler
James Hunter
Ray Lopotka
Carlyle Mayes
Quentin Mix
Charles Norman
Ole Olson
David Sullivan
William Vanner
Ernest Wieler
Rudolph Zoumer

MUSIC DIVISION CHORUS

Soprano

Shirley Curry
Stella Dafoe
Jane Eisler
Barbara Geary
Lynn Harrold
Eveline Hobbs
Loretta Hoffos
Glennie Johnson
Beth Loeden
Joyanne MacDonald
Lois McEachran
Patrica Macrory
Betty Madill
Evelyn Marvin
Shiela McCorry
Maida Millican
Erin O'Brien
Jacqueline Orr
Elizabeth Salieris
Muriel Schwinghamer
Ellen Smith
Marilyn Smith
Marilyn G. Smith
Marilyn Whidden
Barbara White

Alto

Dorothea Beerwold
Margaret Calderwood
Florence Cerezke
Shirley Chrapko
Joan Cload
Lynne de Leeuw
Faye Dykstra
Doreen Flesher
Mary Gottschlich
Patricia Halliday
Aileen Hartwig
Denise Helgason
Elizabeth Jennings
Jean Kibblewhite
Hazel Kindraka
Winona Laughlin
Gloria Lapp
Leona Lazarowich
Teresa Leitch
Betty Mason
Evelyn Mondea
Margaret Page
Jean Parcels
Patricia Reist
Thora Rudy
Elizabeth Salter
Wendy Sanford
Diane Stover
Shirley Tanner
Marie Thompson
Patricia Wilcox

Tenor

Paul Bourret
G. Kay Greene
Phillip Heath
Harold Nix
Dan Peters
Ross Traub

Bass

William Bach
Robert Baker
Alan Baker
Ross Gould
Bill Hansen
Reginald Jacka
Marlin Moore
Don Robertson
Tom Saarinen
Bob Roberts
George Taylor
Ron Wilson

UNIVERSITY SYMPHONY ORCHESTRA

VIOLINS

Leona Lazarowich
Ronald Chrustawka
Melvin Taskey
Earl Joudrie
Terrence Drolet
Gwendolyn Sanford
Ian Spence
Dr. C. Johnson
Hilda Strohschein
Eileen Cornish
Edgar Williams

Alice Delawski
Ted Moser
John Graham
Fred Kannapin
Mercy Heuer
Elsie Konkin
Betty Pedosuk
Vance McArthur
Claudette Flynn
Marguerite Marzantowicz

VIOLAS

Dorothie Langmo
Bruce Pinkney

CELLOS

Harcourt Smith
Kurt Traxel
Eleanor Sanford

BASSES

Roy Armitage
Sandra Faulder
Marilyn Smith

PERCUSSION

Harry Cardell
Donald Webber

PICCOLO

Matthew Spence

FLUTES

Matthew Spence
Steve Pedersen

OBOE

Fred Hodson

CLARINETS

Louis Faber
John Liivam
Gerald Craig
Frank Magyar

BASSOON

Jack Woods

TRUMPETS

Hugo Miller
Ken Adam

TROMBONES

Bill Kelley
Duane Gottschlich
Robert Newton

TUBA

W. James Slater

THE UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

Annual
Christmas Concert

Convocation Hall

Sunday, December 9, 1956

at 3:00 p.m.

Under the direction of

RICHARD S. EATON

ARTHUR B. CRIGHTON

with the co-operation
of the

EXECUTIVE OF THE MUSICAL CLUB

President—Paul Bourret

Vice-President—Sheila McCorry

Secretary—Jo Ann Dutka

Treasurer—Harold Nix

EXECUTIVE MEMBERS

Erin O'Brien

Barbara MacDougall

Terrence Drolet

Program

GOD SAVE THE QUEEN

1

ORPHEUS ..... Gluck

The opera opens upon a scene of grief in which Orpheus and the Chorus mourn the death of Euridice. Orpheus is permitted to go to the Underworld to find his loved one but only on the condition that he does not look at her face as he leads her out. He passes to the Underworld, then on to the Elysian Fields, where he finds Euridice. As he conducts her out of the lower world, she implores him to look at her, He finally does so, only to lose her once more. He is heartbroken but Amor comes to tell him that the gods have taken pity on his plight and that Euridice shall be restored to him once more. Amor then calls upon Euridice to awake and the opera closes with a trio in praise of love and a chorus of thanks to the god of Love.

Orpheus—Vivian Wilson
Euridice—Helen Sinclair
Amor—Agnes Stieda
A Blessed Spirit—Ellen Smith

Edgar Williams ..... Violin Dorothie Langmo ..... Viola
Hope Hattersley ..... Violin Kurt Trachsel ..... Violoncello

Music Division Chorus
University Singers
University Symphony Orchestra

2

CAROL SINGING

Assisted by the University Symphony Orchestra
and
Arthur B. Crighton, Organist

CHRISTMAS ORATORIO (Parts 1 and 2) ..... Bach

PART I

1. Chorus—Christians, be joyful
2. Recitative—Now it came to pass
3. Recitative—See now the bridegroom, full of grace
4. Air—Prepare thyself, Zion
5. Choral—How shall I fitly meet Thee
6. Recitative—And she brought forth her first-born Son
7. Choral and Recitative—For us to earth He cometh poor
8. Air—Mighty Lord and King all glorious
9. Choral—Ah! Dearest Jesus

PART II

10. Pastoral Symphony
11. Recitative—And there were shepherds
12. Choral—Break forth, O beauteous Heavenly light
13. Recitative—And the Angel said unto them
14. Recitative—What God to Abraham revealed
15. Air—Haste, ye shepherds
16. Recitative—And this is the sign to you
17. Choral—Within yon gloomy manger
18. Recitative—O haste ye then
19. Recitative—And suddenly there was with the Angel
20. Chorus—Glory to God in the highest
21. Recitative—'tis right that Angels thus should sing
22. Choral—With all Thy hosts, O Lord we sing

University Singers
University Symphony Orchestra

Ruth New—Soprano
Ellen Smith—Soprano
Vivian Wilson—Contralto
Ole Olson—Bass
Jocelyn Pritchard—Piano
Alan Hood—Narrator

UNIVERSITY SINGERS

●

Soprano

Mary Allen
Betty Bishop
Mary Brown
Lillian Bullock
Anne Burrows
Dorothy Clark
Nancy Clark
Mona Clegg
Shirley Crowle
Ruth Cullerne
Beatrice Dick
Grace Elliott
Mary Glenfield
Rosemary Holsworth
Rosemary Hood
Margaret Hutton
Alice Krause
Edith MacArthur
Alice MacKinnon
Jeannine McMurdo
Audrey Miskiman
Alice Mix
Margaret Morrison
Ruth New
Alice Polley
Carol Rose
Ollie Rudyk
Helen Sinclair
Agnes Stieda
Penelope Sullivan
Ruth Wieler
Maimie Young

Alto

Irene Bullock
Erina Clegg
Mary Ann Elder
Mary Hodgson
Betty Jennings
Violet Johnson
Claire Kidd
Myfanwy Laing
Elizabeth Love
Elizabeth MacDonald
Peggy Malloy
Evelyn Norman
Jocelyn Pritchard
Jean Rawlinson
Irma Rowlands
Jean Scheidt
Elizabeth Schmidt
Deirdre Slater
Amy Sykes
Lillian Upright
Maida Van Kirk
Ruth Wilson
Vivian Wilson

Tenor

G. K. Greene
Martin Hattersley
James New
John New
William Richarz
George Roberts
Kenneth Stewart

Bass

Jacob Baergen
Chris. Cobb
Jack Crowle
Orval Doney
James Gayler
H. G. Glyde
James Hunter
Ray Lopatka
Quentin Mix
Charles Norman
Ole Olson
Joachim Schmucker
David Sullivan
Harry Taylor
Ernest Wieler
Rudolph Zoumer

MUSIC DIVISION CHORUS

●

Soprano

Eva Burton
Thelma Carlyle
Shirley Curry
Alma Eagleson
Doreen Godfrey
Marilyn Harrold
Eveline Hobbs
Loretta Hoffos
Joyanne MacDonald
Barbara MacDougall
Jean MacGregor
Patricia Macrory
Sheila Macorry
Evelyn Marvin
Isabelle McLean
Maida Millican
Beverley Nygaard
Erin O'Brien
Elizabeth Proudfoot
Lassia Radomsky
Elizabeth Saliaris
Muriel Schwinghamer
Rita Sears
Irene Shrumm
Gloria Simoniotta
Ellen Smith
Marilyn Smith
Ann Suitor
Margaret Turner
Elizabeth Tyler
Marge Wozney

Alto

Dorothea Beerwald
Doreen Flesher
Patricia Halliday
Anne Kornelson
June Lapp
Barbara Leah
Margery MacFarlane
Elizabeth Mason
Marie Peterson
Donna Poulson
Thora Rudy
Christine Saliaris
Elizabeth Salter
Jeryl Sims
Elvina Soneff
Shirley Tanner
Sue Thompson

Tenor

Einer Boberg
Maurice Bourgoin
Harvey Christensen
Ray Ratzlaff
Harold Wiebe

Bass

John Davies
Lowel Hackman
Reginald Mulka
Paul Voegtlin
Garth Worthington

MEMBERS OF THE ORCHESTRA

VIOLIN
- Terrence Drolet
- Einer Boberg
- Ian Spence
- Dr. C. Johnson
- Hilda Strohshein
- Edgar Williams
- Lois Vodden
- Chris Jordan
- Fred Kannapin
- Mercy Heuer
- Elsie Konkin
- Douglas Elves
- Vivian Shannon
- Hope Hattersley
- Alec Adams

VIOLA
- Bruce Pinkney
- Dorothie Langmo
- George Kerr

CELLO
- Doreen Flesher
- Kurt Trachsel

BASS
- Tim Easley
- Eric Whiteside
- Roy Armitage

FLUTE
- Steve Pedersen
- Lawrence Mysak

OBOE
- Fred Hodson

BASSOON
- Jack Woods

HORN
- George Johnson

TRUMPET
- Charles Howard
- Ken Hopkins

TROMBONE
- Bob Newton
- Duane Gottschlich

TIMPANI
- Harry Cardell
- Donald Webber

PIANO
- Joceyln Pritchard

Forthcoming musical events presented on the campus by University musical organizations:—

THIRTEENTH ANNUAL CONCERT OF THE MIXED CHORUS

January 28th, 29th and 30th, 1957

UNIVERSITY SYMPHONY ORCHESTRA

February 21st and 22nd, 1957

VARSITY GUEST WEEK-END

March 1st and 2nd, 1957

Mixed Chorus—Symphony Concert

Students' Musical Club Concert

UNIVERSITY SINGERS AND STUDENTS OF THE MUSIC DIVISION

March 6th, 1957

THE UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

Annual

Christmas Concert

Convocation Hall

Sunday, December 8, 1957

at 3:00 p.m.

Under the direction of

RICHARD S. EATON

ARTHUR B. CRIGHTON

with the co-operation
of the

EXECUTIVE OF THE MUSICAL CLUB

Honorary President—Miss Maimie Simpson

President—Sheila McCorry

Vice-President—Harold Nix

Secretary—Barbara MacDougall

Business Manager— Harold Coward

EXECUTIVE MEMBERS

Bud Phillips

Doreen Flesher

Rita Sears

Program

GOD SAVE THE QUEEN

1

A CHRISTMAS OVERTURE ..... arr. Tobani

University Symphony Orchestra

2

O JESU, SO SWEET ..... Scheidt-Bach

LO, HOW A ROSE, E'ER BLOOMING ..... Praetorius

IN DULCI JUBILO ..... arr. da Pearsall

Music Division Chorus

3

JESU, JOY OF MAN'S DESIRING ..... Bach

LO, HOW A ROSE, E'ER BLOOMING
Praetorius-Brahms

HANSEL AND GRETEL (excerpts) ..... Humperdinck

University Symphony Orchestra

4

A CEREMONY OF CAROLS ..... Britten-Harrison

Procession
Wolcum Yole!
There is no Rose
That Yonge Child
Balulalow
As dew in Aprille
This little Babe
In Freezing Winter Night
Spring Carol
Deo Gracias
Recession

University Singers
Jocelyn Pritchard—pianist
Maimie Young—soprano
Kay Simpson—soprano

5

CAROL SINGING

assisted by the University Symphony Orchestra
and
Arthur B. Crighton, Organist

6

MESSIAH (excerpts) ..... Handel

Overture
And the glory of the Lord
For unto us a Child is born
His yoke is easy
Hallelujah!

Music Division Chorus
University Singers
University Symphony Orchestra

UNIVERSITY SINGERS

Soprano

Mary Allen
Betty Bishop
Lillian Bullock
Anne Burrows
Dorothy Clark
Mona Clegg
Jo Couves
Shirley Crowle
Ruth Cullerne
Lois Cummings
Donna Devine
Ruby Dunn
Grace Elliott
Betty Gayler
Marguerite Gendall
Mary Glenfield
Laurona Gunn
Rosemary Holsworth
Beth Howson
Margaret Hutton
Louise Jensen
Alice Krause
Edith MacArthur
Alice MacKinnon
Alice Mix
Irene Murdoch
Edna Nazar
Catherine Osborne
Gwyneth Peel
Alice Polley
Ollie Rudyk
Edith Schmuecker
Kay Simpson
Marilyn Smith
Agnes Stieda
Josephine Stretton
Penelope Sullivan
Elizabeth Thibeault
Marion Ure
Lois Walker
Ruth Wieler
Maimie Young

Alto

Irene Bullock
Nancy Clark
Erina Clegg
Mary Ann Elder
Violet Johnson
Myfanwy Laing
Gloria Lapp
Elizabeth Love
Elizabeth Macdonald
Mildred McFadzean
Margaret Mix
Shirley Mix
Peggy Molloy
Evelyn Norman
Jocelyn Pritchard
Jean Rawlinson
Irma Rowlands
Jean Scheidt
Elisabeth Schmidt
Lenore Shepherd
Patricia Speakman
Rita Speers
Lillian Upright
Ruth Wilson
Vivian Wilson

Tenor

Jacob Baergen
Paul Bourret
G. K. Greene
James New
George Roberts

Bass

Chris Cobb
Jack Crowle
Hal Cummings
Orval Doney
Erwin Dueck
James Gayler
Ray Lopatka
Carlyle Mayes
Quentin Mix
Ole Olsen
Joachim Schmuecker
David Sullivan
Kenneth Ward
Jan Weijer

MUSIC DIVISION CHORUS

●

Soprano

Shirley Anderson
Barbara Apollony
Beverley Barthel
Eva Burton
Marion Clarkson
Lois Dean
Mary Dishaw
Jacqueline Ferguson
Eveline Hobbs
Heidi Kass
Eileen Kenny
Mavis Keith
Marilyn King
Constance Kolodychuk
Beverley Langer
Janet Learmonth
Minnie MacKinnon
Patricia Macrory
Patricia Mallett
Sheila McCorry
Coleen McCue
Patricia Naubert
Erin O'Brien
Avreillia Pidruchney
Elizabeth Pitman
Rita Sears
Patricia Stewart
Bessie Taylor
Marie Tveit
Gail Vincent
Mary-Rose Warren
Eunice Wilson

Alto

Dorotheo Beerwald
Marion Blake
Doris Campbell
Elaine Cousineau
June Daley
Jacqueline Davison
Marlen Dojahn
Julie Duggan
Barbara Ferguson
Beverley Fridulin
Janet Hammond
Lois Hennig
Rosalie Kelly
June Kiehlbauch
Marion Knox
Yvonne Lemay
Ferne Mallett
Marjorie MacFarlane
Marjory McEwen
Dorothy McRae
Winnifred Owens
Sharon Peters
Elizabeth Salter
Sister Mary Catherine
Elvina Soneff
Layne Taylor
Madeline White
Elizabeth Whitney

Tenor

Herbert Bachler
Darryl Auten
Helmut Schaetzle

Bass

Jean Audy
Charles Ferguson
James Jones
George Kerr
Metro Kuruliak
Kenneth Montemurro
Robert Nielson
Laurence Rappel
Roy Sikstrom
Paul Voegtlin
Leslie Wood
Garth Worthington

MEMBERS OF THE ORCHESTRA

●

Violin

Bruce Pinkney
Donald MacKinnon
Terrence Drolet
Edgar Williams
Dr. C. Johnston
Larry Pshyk
Marguerite Marzantowicz
Christopher Jordan
Ralph Waggott
Hope Hattersley
Morris Katz
Vivian Shannon
Alec Adams
Thomas Waggott

Viola

Joyanne Baker
Dorothie Langmo
George Kerr

Cello

Doreen Flesher
Laszlo Takats
Kin Seto
Albert McCalla

Bass

Patricia Macrory
Roy Armitage

Timpani

Tom Jennings

Flute

Lawrence Mysak
Murdith McLean

Oboe

Fred Hodson

Clarinet

Louis Faber
Jim Barton
Erica Salisbury

Bassoon

Jack Woods

Horn

George Johnson
Eveline Hobbs
Douglas Williamson

Trumpet

Roger Evans
Kenneth Hopkins

Trombone

Ron McGillawee

Tuba

W. James Slater

Forthcoming musical events to be presented on the campus by University musical organizations:—

NEXT MUSICAL CLUB CONCERT

January 19

FOURTEENTH ANNUAL CONCERT OF THE MIXED CHORUS

January 27th, 28th and 29th, 1958

UNIVERSITY SYMPHONY ORCHESTRA

February 20th and 21st, 1958

VARSITY GUEST WEEKEND

February 28th and March 1st

Mixed Chorus—Symphony Concert

Students' Musical Club Concert

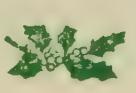
THE UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

Annual

Christmas Concert



Convocation Hall

Sunday, December 7, 1958

at 3:00 p.m.

Under the direction of

RICHARD S. EATON

ARTHUR B. CRIGHTON

with the co-operation
of the

EXECUTIVE OF THE MUSICAL CLUB

Honorary President—Miss Maimie Simpson

President—Doreen Flesher

Vice-President—Lawrence Mysak

Secretary—Rita Seers

Business Manager—Ditmar Kaul

EXECUTIVE MEMBERS

Janet Hammond

Marlin Moore

Barbara Apollony

Program

GOD SAVE THE QUEEN

I

BENEDICITE ..... Vaughan Williams

UNIVERSITY SINGERS

Catherine Simpson—Soprano

FIRST VIOLIN

Thomas Rolston
Edgar Williams
Marguerite Marzantowicz
Hope Hattersley

SECOND VIOLIN

Dr. G. F. Lindskoog
Donna Jenkins
William Christopherson
Frank Dunnigan

VIOLA

Dorothie Langmo
Trevor King

CELLO

Albert McCalla
Walter Meyer

DOUBLE BASS

Roy Armitage

PIANO

Jocelyn Pritchard

II

CONCERTO FOR PIANO AND SMALL ORCHESTRA ..... Keith Bissell

Allegro — Andante — Allegro

Soloist—Doreen Flesher

WATER MUSIC SUITE ..... Handel

Allegro
Air
Bourrée
Hornpipe
Allegro deciso

UNIVERSITY SYMPHONY ORCHESTRA

III

WHAT IS THIS LOVELY FRAGRANCE?

arr. Healey Willan

THE ROCKING CAROL ..... arr. Leslie Woodgate

GOD BLESS THE MASTER

arr. Ralph Vaughan Williams

JOSEPH DEAREST, JOSEPH MINE

arr. Leslie Woodgate

MUSIC DIVISION CHORUS

IV

SYMPHONY No. 8, First Movement ..... Beethoven

V

A CHRISTMAS SEQUENCE ... J. S. Bach-Whittaker

University Singers
Music Division Chorus
University Symphony Orchestra

VI

CAROL SINGING

assisted by the University Symphony Orchestra
and
Arthur B. Crighton, Organist

UNIVERSITY SINGERS — membership

Soprano

Mary Allen
Anne Ball
Betty Bishop
Eva Burton
Dorothy Clark
Mona Clegg
Jo Couves
Shirley Crowle
Ruth Cullerne
Lois Cummings
Donna Devine
Ruby Dunn
Grace Elliott
Sigrid Frebold
Betty Gayler
Mary Glenfield
Phyllis Harris
Rosemary Holsworth
Beth Howson
Margaret Hutton
Louise Jensen
Shirley Johnston
Alice Krause
Janet Learmonth
Alice MacKinnon
Alice Mix
Irene Murdoch
Edna Nazar
Ruth New
Catherine Osborne
Carol Pack
Anne Pasechnick
Gwyneth Peel
Alice Polley
Olie Rudyk
Anne Sigurdson
Catherine Simpson
Josephine Stretton
Ann Suitor
Elizabeth Thibeault
Maimie Young

Alto

Lois Alexander
Shirley Anderson
Irene Bullock
Erina Clegg
Mary Ann Elder
Pauline Forsland
Lois Halls
Donna Harker
Betty Jennings
Violet Johnson
Myfanwy Laing
Elizabeth Love
Elizabeth Macdonald
Mildred McFadzean
Peggy Molloy
Evelyn Norman
Joyce Phillips
Jocelyn Pritchard
Jean Rawlinson
Elisabeth Schmidt
Patricia Speakman
Lillian Upright
Maida VanKirk
Ruth Wilson
Vivian Wilson

Tenor

G. Kaye Greene
Grant Jensen
Galen Loven
James New
John New
Lynn Scowen
Gerald Shaw
Maynard Young

Bass

Gordon Bassett
Stan Calder
Jack Crowle
Hal Cummings
Orval Doney
Erwin Dueck
Ken Lee
Ray Lopatka
Carlyle Mayes
Ron Mossman
Charles Norman
Ole Olsen
William Polhill
William Stares
Ernest Wieler
Eric Young

MUSIC DIVISION CHORUS

●

Soprano

Ilona Anderson
Barbara Apollony
Marguerite Bailey
Clara Brokop
Lois Dean
Vera Flak
Marie Gazdarica
Adele Lemire
Evelyn Klaus
Beverley Langer
Margaret Mackie
Patricia Macrory
Margaret McGirr
Lynne Newcombe
Janice Omness
Avreillia Pidruchney
Arlene Price
Gwen Schommer
Margaret Shandro
Margaret Stitt
Aileen Turner
Mary-Rose Warren
Gloria Williams
Beverley Williamson

Tenor

Mark Cohen
Nathaniel Lopatka
Garth Worthington

Alto

Joan Annett
Joyanne Baker
Ida Breitkreutz
June Daley
Marguerite Johnson
Marguerite Juhas
Marion Knox
Patricia Mastaller
Evelyn Mondea
Geraldine Rutledge
Sister Mary Constance
Elvina Soneff
Micaela Nechkin

Bass

Norris Bick
Wolfgang Bottenburg
Jack Downey
Drake Hocking
Harm Hulleman
Murdith McLean
Arthur Newman
John Nieboer
Ronald Pollock
T. W. Pulton
Theodore Swendson
Robert Toews
Paul Veogtlin

MEMBERS OF THE ORCHESTRA

●

Violin

Bruce Pinkney
Terrence Drolet
Dr. Charles Johnston
Myron Semkuley
Dene Latta
Hilda Brown
Kees Anema
Thomas Rolston
Edgar Williams
Marguerite Marzantowicz
Hope Hattersley

June Daley
Vivian Shannon
Patricia Mastaller
Barbara Seltenrich
Melvin Fisher
Bob Gaarlandt
Dr. G. F. Lindskoog
Donna Jenkins
William Christopherson
Frank Dunnigan

Viola

Walter Meyer
Joyanne Baker
Dorothie Langmo
Trevor King

Cello

Doreen Flesher
Laszlo Takats
Adrian Jones
Kin Seto
Henri Vetter
Albert McCalla

Bass

Ted Swendson
Micaela Nechkin
Patricia Macrory
Marilyn Drolet
Roy Armitage

Flute

Lawrence Mysak
Murdith McLean
Manfred Klemme

Oboe

Ross Norstrom

Clarinet

Jim Barton
Bob Hemmings
Carolyn Smith
Clarice Haskovitch

Bass Clarinet

Ernest Dalwood

Horn

George Johnson
Donna Fay Smith

Trumpet

Roger Evans
Barbara Apollony

Trombone

Robert Newton
Siegfried Gaida

Tuba

Garth Worthington

Timpani

Denise Helgason

Forthcoming musical events to be presented on the campus by University musical organizations:—

NEXT MUSICAL CLUB CONCERT

January 25, 1959

FIFTEENTH ANNUAL CONCERT OF THE MIXED CHORUS

January 26th, 27th, and 28th, 1959

UNIVERSITY SYMPHONY ORCHESTRA

February 19th, 1959

VARSITY GUEST WEEKEND

February 28th and March 1st

Mixed Chorus—Symphony Concert

Students' Musical Club Concert

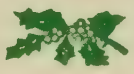
THE UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

Annual

Christmas Concert



Convocation Hall

Sunday, December 6, 1959

at 3:00 p.m.

Under the direction of

RICHARD S. EATON

ARTHUR B. CRIGHTON

with the co-operation

of the

EXECUTIVE OF THE MUSICAL CLUB

Honorary President—Miss Maimie Simpson

President—Lawrence Mysak

Vice-President—Ditmar Kaul

Secretary—Janet Hammond

Business Manager—Archie Stone

EXECUTIVE MEMBERS

Marlin Moore

Barbara Apollony

June Daley

John Nieboer

Program

GOD SAVE THE QUEEN

I

OVERTURE—IPHIGENIE EN AULIDE ..... Gluck

University Symphony

II

GOD'S TIME IS THE BEST ..... J. S. Bach

Cantata No. 106

University Singers
Music Division Chorus
University Symphony

Marlys Ross—Contralto
William Baergen—Baritone

VIOLAS
Bruce Pinkney
Dorothie Langmo

CELLOS
Walter Meyer
Josephine Stretton

FLUTES
Lawrence Mysak
Murdith McLean

DOUBLE BASS
Roy Armitage

PIANO
Lillian Upright

III

ORGAN CONCERTO, No. 5 in F ..... Handel

Larghetto
Allegro
Alla siciliana
Presto

Suzanne Welsh Gibson—organist

IV

Chorales:

(a) BREAK FORTH, O BEAUTEOUS, HEAVENLY LIGHT

(b) HOW SHALL I FITLY MEET THEE
from The Christmas Oratorio ..... J. S. Bach

THE TWELVE DAYS OF CHRISTMAS
arr. Phyllis Tate

THE HOLLY AND THE IVY, arr. Rutland Boughton

Music Division Chorus

Darlene Ball—pianist
Wolfgang Bottenberg—organist

V

BRANDENBURG CONCERTO, No. 3 in G
J. S. Bach

Allegro moderato
Allegro

University Symphony

VI

A CEREMONY OF CAROLS ..... Benjamin Britten
arr. Julius Harrison

Procession
Wolcome Yole!
There is no Rose
That Yonge Child
Balulalow
As Dew in Aprille
This Little Babe
In Freezing Winter Night
Spring Carol
Deo Gracias
Recession

University Singers

Maimie Young—Soprano
Catherine Simpson—Soprano
G. K. Greene—Tenor
Jocelyn Pritchard—Pianist

VII

CAROL SINGING

assisted by
University Symphony and Organ

UNIVERSITY SINGERS

Soprano

Mary Allen
Anne Ball
Alexandra Bayduza
Josephine Bayduza
Betty Bishop
Anne Burrows
Eva Burton
Dorothy Clark
Mona Clegg
Jo Couves
Shirley Crowle
Shirley Fisher
Betty Gayler
Mary Glenfield
Doreen Godfrey
Phyllis Harris
Eveline Hobbs
Beth Howson
Louise Jensen
Jeannie Jones
Susan Kay
Alice Krause
June McMaster
Charlotte McNabb
Rachel Middleton
Alice Mix
Edna Nazar
Ruth New
Ollie Rudyk
Carol Shaw
Anne Sigurdson
Catherine Simpson
Marilyn Smith
Anne Suitor
Hilda Thompson
Maimie Young
Doreen Youngs

Tenor

Paul Bourret
Kay Greene
Walter Kunkle
Galen Loven
James New
John New
Linnard Scowen
Gerald Shaw
Ian Stewart
Maynard Young

Alto

Shirley Anderson
Ruth Bertlemann
Elizabeth Brady
Irene Bullock
Erina Clegg
Joan Dakin
Patricia Draayer
Marianne Elder
Kathryn Forrest
Elizabeth Jennings
Violet Johnson
Phyllis Kirk
Myfanwy Laing
Grace Lott
Elizabeth Macdonald
Mildred McFadzean
Marjorie McEwen
Fern Mallett
Evelyn Mondea
Evelyn Norman
Joy Phillips
Joyce Powell
Jean Rawlinson
Marlys Ross
Irma Rowlands
Dora Saunders
Patricia Speakman
Eleanor Thompson
Lillian Upright
Maida VanKirk
Vivian Wilson
Margaret Zielsdorf

Bass

Gordon Bassett
Stanley Calder
John Crowle
Hal Cummings
Orval Doney
Ken Lee
Raphael Lopatka
Harold MacDonald
Edward Mickelson
Quentin Mix
Ken Mjelve
Ron Mossman
Charles Norman
Ole Olson
William Polhill
Manfred Rupp
Gerhard Schaefer
William Stares
Frank Wiedeman
Rudolph Zoumer

MUSIC DIVISION CHORUS

●

Soprano

Ilona Anderson
Gladys Annett
Darlene Ball
Clara Brokop
Maureen Buie
Beatrice Bulman
Maureen Christian
Lois Dean
Roma Dickau
Margaret Felan
Lynn Flewwelling
Marie Gazdarica
Patricia Grekul
Evelyn Klaus
June Lapp
Mary Marcolin
Dolores Nelson
Lynne Newcombe
Vivienne Rowley
Geraldine Rutledge
Gwen Schommer
Sandra Sellens
Eileen Turner

Alto

Ricki Affeldt
Barbara Apollony
Elizabeth Carlyle
Carol Dahl
Eleanor Dalgliesh
Jacqueline Davison
Judith Hamilton
Alice Humeny
Kathleen Irwin
Marina Ness
Lorna O'Brien
Arta Pilling
Thalia Savage
Margaret Shandro

Tenor

Wolfgang Bottenberg
Kenneth Hicken
Neil Lopatka
Garth Worthington

Bass

William Baergen
James Crane
Wesley Cumings
John Howie
Dallas King
Frank Mathew
James McGaughey
Graydon Miles
James Monro
John Nieboer
Douglas Oke
Wallis Petruk
Evan Verchomin

MEMBERS OF THE ORCHESTRA

●

Violin

Bruce Pinkney
Evan Verchomin
Terrence Drolet
Charles Johnston
Myron Semkuley
Jack Cheal
Mary Oleksy
Edgar Williams
Mary-Jo Powell
Christopher Jordan
June Daley
Barbara Seltenrich
Barbara Price
Dale Alexander
Donna Jenkins

Viola

Walter Meyer
Joyce Zukiwski
Merrilee Firth
Dorothie Langmo
Walter Holowach
George Kerr

Cello

Lazlo Takats
Gordon Hobson
Adrian Jones
Josephine Stretton

Bass

Murray Wilcox
Patricia Brine
Roy Armitage
George Woodall

Flute

Lawrence Mysak
Murdith McLean

Oboe

Ross Norstrom

Clarinet

Jim Crane
Mike deLeeuw
Bob Hemmings

Bassoon

Wolfgang Bottenburg

Saxophone

Ken Cahoun

Horn

Wess Cragg
Alan Smith

Trumpet

Roger Evans

Trombone

Siegfried Gaida
Jerry Maureau

Percussion

Don Cameron
Terry Patrick

THE UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

Annual

Christmas Concert

Convocation Hall

Sunday, December 11, 1960

at 3:00 p.m.

Under the direction of

RICHARD S. EATON

ARTHUR B. CRIGHTON

●

PATRONS

Dr. and Mrs. J. Weijer

Mr. and Mrs. A. Smith

Mrs. J. Grant Sparling

●

EXECUTIVE OF THE MUSICAL CLUB

Honorary President—Mrs. H. E. Rawlinson

Past President—Lawrence Mysak

President—Walter Meyer

Vice-President—Janet Hammond

Secretary—Lynne Newcombe

Business Manager—Ross Norstrom

EXECUTIVE MEMBERS

Vivienne Rowley

Gerrit Maureau

Gwen Schommer

Program

I

Overture—Marriage of Figaro ..... Mozart
Barcarolle—Tales of Hoffman ..... Offenbach
Trumpet Tune and Air ..... Purcell

UNIVERSITY SYMPHONY

II

CAROL SINGING

O Come all ye faithful
O Little town of Bethlehem
The Westminster Carol

III

Christus Factus Est ..... Felice Anerio
Cradle Song ..... Jean Coulthard
Sweet Jesu, King of Bliss ..... Violet Archer
Let all mortal flesh keep silence ...Old French melody
arr. Gustav Holst

Isobel Clowes—soprano Arthur Querengesser—tenor
Lynne Newcombe—accompanist

MUSIC DIVISION CHORUS

IV

Grand March—Aida ..... Verdi
Bavarian Dance, No. 1 ..... Elgar
Variations on a Familiar Tune ..... arr. L. Caillet

UNIVERSITY SYMPHONY

V

CAROL SINGING

Unto us a Boy is Born
I saw three ships
The First Noel

INTERMISSION

The Christmas Oratorio (Parts 1 and 2) ... J. S. Bach

Part I

ON THE FIRST DAY OF THE FESTIVAL OF CHRISTMAS

Chorus — Christians be joyful
Recit. — Now it came to pass in those days
Recit. — See now the bridegroom, full of grace
Air — Prepare thyself, Zion
Choral — How shall I fitly meet Thee?
Recit. — And she brought forth her first-born Son
Choral and Recit. — For us to earth He cometh poor
Air — Mighty Lord and King all glorious
Choral — Ah! dearest Jesus

Part II

ON THE SECOND DAY OF THE FESTIVAL OF CHRISTMAS

Sinfonia—Pastorale

Recit. — And there were shepherds in the same country
Choral — Break forth, O beauteous, heavenly light
Recit. — And the Angel said, Be not afraid
Recit. — What God to Abraham revealed
Air — Haste, ye shepherds
Recit. — And this is the sign to you
Choral — Within yon gloomy manger
Recit. — O haste ye then! ye shepherds, go
Air — Slumber, beloved
Recit. — And suddenly there was with the angel
Chorus — Glory to God in the highest
Recit. — 'Tis right that Angels thus should sing
Choral — With all Thy hosts

Maimie Young—soprano
Vivian Wilson—contralto
Ruth New—soprano
Glyn Williams—bass

UNIVERSITY SINGERS
UNIVERSITY SYMPHONY

UNIVERSITY SINGERS

●

Soprano

Mary Allen
Barbara Batoni
Alexandra Bayduza
Sonya Bernhardson
Anne Burrows
Dorothy Clark
Mona Clegg
Jo Couves
Dona Devine
Donna Gail Feldberg
Shirley Fisher
Phyllis Harris
Eveline Hobbs
Rosemary Holsworth
Beth Howson
Louise Jensen
Shirley Johnston
Jean Jones
Susan Kay
Hellwig Koenigsloew
Alice Krause
Edith MacArthur
Nellie MacKenzie
Betty Lou McCord
Alice Mix
Edna Nazar
Ruth New
Alice Polley
Olie Rudyk
Sora Satanove
Carol Shaw
Marilyn Smith
Ann Suitor
Hilda Thompson
Maimie Young
Doreen Youngs

Tenor

Jake Baergen
William Bowie
Edwin Daniels
G. Kay Greene
James New
John New
Linnard Scowen
Gerald Shaw
Max Stitz
Ken Townend
Maynard Young

Alto

Shirley Anderson
Irene Bullock
Erina Clegg
Jacqueline Davison
Beulah Doney
Eileen Duffin
Marianne Elder
Myfanwy Laing
Grace Lott
Elizabeth Macdonald
Mildred McFadzean
Elaine McLennan
Evelyn Mondea
Evelyn Norman
Joy Phillips
Joyce Powell
Jocelyn Pritchard
Jean Rawlinson
Irma Rowlands
Patricia Speakman
Eleanor Thompson
Lillian Upright
Maida VanKirk
Vivian Wilson

Bass

Gordon Bassett
Stan Calder
John Crowle
Hal Cummings
Orval Doney
Heinz Feldberg
Ray Lopatka
Harold McDonald
Quentin Mix
Charles Norman
Ole Olson
Manfred Rupp
Gerhard Schaefer
Rudolph Zoumer

MUSIC DIVISION CHORUS

Soprano

Darlene Ball
Elaine Biernert
Bernice Bulman
Stella Clarke
Isobel Clowes
Opal De Witt
Roma Dichau
Lynne Flewwelling
Patricia Grekul
Joan Gillespie
Gladys Heffren
Marlene Hittinger
Betty Hollister
Ethel Johanson
June Lapp
Joan Leguerrier
Mary Marcolin
Bernice Plato
Judith Sibbald
Jolayne Sillito
Lynne Newcombe
Anna Puzey
Vivienne Rowley
Sandra Sellens
Eileen Turner

Tenor

Frank Dunnigan
Walter Kunkel
Neil Lopatka
Arthur Querengesser
John Rutherford

Alto

Elizabeth Carlyle
Eleanor Dalgliesh
Ann Gouthro
Judith Hamilton
Ann Hanushewsky
Joanne Hohol
Patricia Hoskin
Norma Hudson
Alice Humeny
Kathleen Irwin
Zonia Johnson
Marguerite Juhas
Erna Keil
Elsie Kessler
Sharon Lang
Mona Langner
Helen MacKinnon
Marilyn MacNaughton
Marilyn Martin
Nadia Olynyk
Arta Pilling
Gwen Schommer
Diane Smith
Karen Wilson
Deanna Wynder

Bass

Wolfgang Bottenberg
Robert Cockell
James Crane
Wesley Cummings
Kenneth Hicken
John Howie
Dallas King
Frank Mathew
James Monro
Neil Moran
Arthur Newman
Douglas Oke
Wallis Petruk
George Taylor
George Traynor
Evan Verchomin

MEMBERS OF THE ORCHESTRA

●

Violin

Bruce Pinkney
Frank Dunnigan
Terrence Drolet
Charles Johnston
Christopher Jordan
Mary-Jo Powell
Harold Kane
Audrey Pemberton
Zonia Johnson

Barbara Seltenrich
Lynne Newcombe
Barbara Price
Mary McNab
Ulrike von Koenigsloew
Philip Winkelaar
Victoria Wynnychuk
Allan Wiebe
Thomas Rolston

Viola

Walter Meyer
Evan Verchomin
Joyanne Baker

Cello

Laszlo Takats
Gordon Hobson
Adrian Jones
Lynne Flewwelling

Bass

Roy Armitage
Patricia Brine
Marilyn Drolet

Tuba

Kenneth Hicken

Flute

Lawrence Mysak
Robin Higham
Joan Pecover

Oboe

Janice Burrill
Terry Kallal

Clarinet

Jim Crane
Bob Hemmings
Lowell Court

Bassoon

Rudolph Beck
Fr. Wolfgang Bottenberg

Horn

Alan Smith
Wesley Cragg
Douglas Oke

Trumpet

Roger Evans
John Douglas
Russell Crosby
Leonard Whitley
John Jackson

Trombone

David Blacker
Gerry Maureau
Siegfried Gaida

Percussion

Gordon Williamson
Donald Cameron
John Serra

President of the Orchestra—Roger Evans

Assistant Conductor—Lawrence Mysak

Forthcoming events on the Campus . . .

Senior Students of the Bachelor of Music Program—

Convocation Hall, Wednesday, December 14th, 1960 at 8:30 p.m.

Edmonton Symphony Concert—

Sunday, January 15th, 1961 at 3:00 p.m.
Kodaly's Te Deum

University Singers - Music Division Chorus

University Musical Club—Montreal Baroque Trio—

Convocation Hall, Sunday, January 22nd, 1961 at 3:00 p.m.

University Mixed Chorus—Annual Concert—

Convocation Hall, January 30th, 31st, and February 1st, 1961.

University Symphony Orchestra—Annual Concert—

Convocation Hall, Tuesday, February 21st, 1961.

THE UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

Annual
Christmas Concert

Convocation Hall

Sunday, December 10, 1961

at 3:00 p.m.

Under the direction of

RICHARD S. EATON

ARTHUR B. CRIGHTON

•

PATRONS

Mr. and Mrs. A. Smith

Mrs. J. Grant Sperling

Mr. and Mrs. E. van Ronge

•

EXECUTIVE OF THE MUSICAL CLUB

Honorary President—Wm. H. E. Rawlinson

Past President—Dr. Walter Niver

President—Gerrit Wauneka

Vice-President—Rae Norstrom

Secretary—Marion Morris

Business Manager—Wesley Crapp

•

EXECUTIVE MEMBERS

James White

James Morris

Nadia Dimuk

Anne Dancer

Program

I

Our Father, who art in Heaven ..... Heinrich Schutz

University Singers
Music Division Chorus
Music Division Instrumental Ensemble
Arthur Quenengesser—Tenor

II

Overture from the Occasional Oratorio ..... Handel

Largo
Allegro
Adagio
March

University Symphony

III

Jubilate Deo ..... Giovanni Gabrieli

University Singers
Music Division Chorus
University Symphony Brass Ensemble

IV

CAROL SINGING

O Come, all ye faithful
Peoples, look East
The Westminster Carol

V

Symphony No. 41 in C, first movement ..... Mozart

University Symphony

VI

Far Eastern Carols ..... arr. Malcolm Sargent

Sing, ye Birds (Mongolian folk song)
Lullaby: A Mother Nurses Her Sick Child (Korean folk song)
Nature Carol (Filipino plantation song)

Music Division Chorus

VII

Robert Herrick's Carol (1647)

Lute Book Lullaby — William Ballet (17th century)

Falan-tiding (Tyrolese tune)

University Singers

VIII

The Nutcracker Suite ..... Tschaikowsky

March
Chinese Dance
Dance of the Reed Flutes
Trepak

University Symphony

IX

CAROL SINGING

Angels we have heard on high
While Shepherds watched their flocks
The First Noel

UNIVERSITY SINGERS

Soprano

Mary Allen
Sonya Bernhardson
Maureen Christian
Dorothy Clark
Mona Clegg
Shirley Crowle
Margaret Davis
Donna Devine
Donna Gail Feldberg
Shirley Fisher
Betty Gayler
Mary Glenfield
Phyllis Harris
Rosemary Holsworth
Beth Howson
Louise Jensen
Margaret Law
Janet Learmouth
Nellie MacKenzie
Betty Lou McCord
Alice Nix
Ruth New
Alice Polley
Olie Rudyk
Mary Schweitzer
Carol Shaw
Ann Suitor
Hilda Thompson
Louisa Vandenberg
Heilwig Von Koenigsloew
Renate Von Koenigsloew
Patricia Waite
Ellen Wetherill
Maimie Young
Doreen Youngs

Tenor

Jacob Baergen
Alan Bulmer
Gordon K. Greene
James New
John New
Gerald Shaw
Kenneth Townend
Maynard Young

Alto

Shirley Anderson
Darlaine Blackburn
Jennifer Brown
Irene Bullock
Mary Burns
Ann Castle
Erina Clegg
Beulah Doney
Marianne Elder
Elizabeth Macdonald
Mildred McFadzean
Margaret Molloy
Evelyn Norman
Rosalie Pinkney
Jean Rawlinson
Irma Rowlands
Patricia Speakman
Eleanor Thompson
Lillian Upright
Maida Van Kirk
Edna Whale

Bass

Gordon Bassett
Theodore Bruseker
John Crowle
Hal Cummings
Orval Doney
Heinz Feldberg
James Gayler
Charles Norman
Ole Olson
Andrew Sawatsky
Gerhard Schaefer
Rudolph Zoumer

MUSIC DIVISION CHORUS

Soprano

Patricia Colvin
Marilyn Dallyn
Patricia Grekul
Donna Hamar
Ann Hardy
Ethyle Haug
Jean Hepburn
Betty Hollister
Judith Holyk
Ethel Johanson
Cheryl Jones
Joan Leguerrier
Mary Marcolin
Trudy Martens
Marilyn Martin
Carol Matthews
Patricia May
Lynne McLaughlin
Susan Moddel
Lorene Park
Bernice Plato
Judith Sibbald
Lila Toope
Joan Triska
Sally Walker

Tenor

Frank Dunnigan
Michael Hartley
Walter Kunkle
John Maine
Howard Pearson
Arthur Querengesser

Alto

Elizabeth Carlyle
Stella Clarke
Heather Florence
Joanne Hohol
Norma Hudson
Alice Humeny
Peggie Hendricks
Elaine Hereford
Elaine Iftody
Zonia Johnson
Sandra Jewell
Erna Keil
Elsie Kessler
Sharon Lang
Mona Langner
Donna Lohner
Marilyn McNaughton
Sandra Miller
Nadia Olynyk
Jean Reszel
Carol Riebel
Patricia Shandro
Sister Mary Constance
Sharon Widlake
Karen Wilson

Bass

Robert Cockell
Wesley Cummings
Kenneth Hicken
Harry Hill
John Howie
Dallas King
Robert Klose
Frank Matthew
William McIntosh
James Monro
Neil Moran
Arthur Newman
Gordon Nicholson
Wallis Petruk
Andrew Sawatzky
George Taylor
Gerald Taylor
Evan Verchomin
Robert Weir

UNIVERSITY SYMPHONY ORCHESTRA

●

Violin

Bruce Pinkney
Frank Dunnigan
Mary-Jo Powell
Rae Hickman
Harold Kane
Christopher Jordan
Terrence Drolet
Robert Klose
Myron Semkuley
Nicholas Pulos
Colleen Cummins
Betty Smit
Sylvia Piri

Barbara Seltenrich
Colleen Phillipson
Robert Taylor
Zonia Johnson
Mary McNab
Patricia Gander
Philip Winkelaar
Joe McCarthy
Allan Wiebe
Raymond Marak

Viola

Evan Verchomin
Joyanne Baker
Dorothy Treasure
Jim Monro

Cello

Laszlo Takats
Gordon Hobson
Dr. E. Von Koenigsloew
Dorothy Sommer

Bass

Patricia Brine
Richard Campion
Marilyn Drolet
Roy Armitage

Flute

Lawrence Mysak
Robin Higham
Joan Langmo

Oboe

Robert Cockell
Allen Simonsen

Clarinet

Kenneth Hicken
Gwen Schommer
Susan Moddel

Bassoon

Jack Woods

Tenor Saxophone

Gerald Taylor

Horn

Wesley Cragg
John Martens
Alan Smith

Trumpet

Cary Davids
Peter Witherley
Karl Tomm
Gordon Burch
Derald Oldering

Trombone

David Blacker
Gerrit Maureau
Phyllis Robinson

Percussion

Donald Cameron
Tom Wilson

Forthcoming Events on the Campus . . .

Senior Students of the Bachelor of Music Program—Convocation Hall, Friday, December 15th, 1961 at 8:30 p.m.

Department of Extension—Edmonton Chamber Music Society—Chamber Music Coaching Sessions conducted by Ross Pratt, Convocation Hall, January 22nd, 23rd and 24th, 1962.

Chamber Music Recital—Ross Pratt and local Professional Musicians, Convocation Hall, January 24th, 1962 at 8:30 p.m.

University Mixed Chorus—Annual Concert, Convocation Hall, January 29th, 30th, and 31st, 1962.

University Symphony Orchestra—Annual Concert Convocation Hall, February 22nd and 23rd, 1962.

The Department of Extension

and

The Edmonton Symphony Society

present the last of four

SUMMER CONCERTS

●

"The Creation"

by

Franz Joseph Haydn

Conducted by RICHARD S. EATON

CONVOCATION HALL

Wednesday, August 5th, 1959 at 8:30 p.m.

The orchestra for this concert is made possible through the help of the Canada Council

THE CREATION ..... *F. J. Haydn*

First Part

1.	Introduction - - -	Representation of chaos
2.	Recit. and Chorus - -	In the beginning
3.	Air - - - - - - -	Now vanish before the holy beams
	Chorus - - - - - -	Despairing cursing rage
4.	Recit. - - - - - - -	And God made the firmament
5.	Solo and Chorus - -	The marv'llous work
6.	Recit. - - - - - - -	And God said, Let the waters
7.	Air - - - - - - -	Rolling in foaming billows
8.	Recit. - - - - - - -	And God said, Let the earth
9.	Air - - - - - - -	With verdure clad
10.	Recit. - - - - - - -	And the heavenly host
11.	Chorus - - - - - -	Awake the harp
12.	Recit. - - - - - - -	And God said, Let there be lights
13.	Recit. - - - - - - -	In splendour bright
14.	Chorus - - - - - -	The heavens are telling

INTERMISSION

Second Part

15.	Recit. - - - - - - -	And God said, Let the waters
16.	Air - - - - - - -	On mighty pens
17.	Recit. - - - - - - -	And God created great whales
18.	Recit. - - - - - - -	And the Angels
19.	Trio - - -- - - -	Most beautiful appear
20.	Trio and Chorus - -	The Lord is great
21.	Recit. - - - - - - -	And God said, Let the earth bring forth
22.	Recit. - - - - - - -	Straight opening
23.	Air - - - - - - -	Now heaven in fullest glory shone
24.	Recit. - - - - - - -	And God created man
25.	Air - - - - - - -	In native worth
26.	Recit. - - - - - - -	And God saw everything that he had made
27A.	Trio - - - - - - -	On thee each living soul awaits
27B.	Second Chorus - -	Achieved is the glorious work

Third Part

28.	Introduction	
	Recit. - - - - - - -	In rosy mantle appears
29.	Duet and Chorus - -	By thee with bliss
	Chorus - - - - - -	Hail! bounteous Lord!
30.	Duet - - - - - - -	Graceful consort
31.	Recit. - - - - - - -	O happy pair
32.	Chorus - - - - - -	Sing the Lord, ye voices all

GOD SAVE THE QUEEN

THE CHORUS consists of members of the University Mixed Chorus, the University Singers, Summer Session students and members of various Edmonton church choirs.

Sopranos

Ingrid Baginski
Loretta Baker
Jane Bolton
Marilyn Bowman
Carmen Bourret
Patricia Brine
Maureen Buie
Mona Clegg
Catherine Christou
Helen Dubas
Doreen Flesher
Betty Gayler
Phyllis Harris
Gladys Hart
Alice Hicken
Eveline Hobbs
Sylvia Honeychurch
Louise Jensen
Shirley Johnson
Jean Jones
Rosebary Kimmel
Minnie MacKinnon
Leona McDonald
Margaret McGirr
Patricia McNeill
Eileen Noble
Audrey Olsen
Margery Ramsay
Christine Roberts
Olie Rudyk
Sora Satanove
Anne Sigurdson
Helen Sinclair
Sister Marie Leo
Sister Miriam Thérèse
Irma Sly
Ellen Carey Smith
Marilyn Smith
Ann Suitor
Marion Walker
Ida Wegelin
Avril Winks
Rosa Wolters
Kathleen Wright

Contraltos

Eva Albers
Irene Bullock
Erina Clegg
Kathleen Crossley
Frances Currie
June Daley
Jackie Davison
Barbara Elliott
Ruth Ferguson
Jeanette Finley
Ann Gouthro
Gladys Haguta
Marie Haluschak
Joyce Hendrickson
June Hillman
Myfanwy Laing
Vera Law
Elsie Lentz
Eleanor Lobb
Marjorie McEwen
Evelyn Mondea
Rose Moore
Martha Munz
Evelyn Norman
Edna O'Connell
Joy Phillips
Gwen Polomark
Gail Robertson
Elizabeth Schmidt
Gwen Schommer
Sister Marie Joseph-Hector
Sister Marie Saint Sauveur
Sister Patricia
Shirley Tanner
Jean Iris Tatroe
Suzanne Thompson

Tenors

Gerald Baycroft
John Engel
Alexander Grant
Eric Hale
Lawrence Lindsay
James New
John New
William Noble
Ray Ratzlaff
Lynn Scowen
Robert Swaffield
William Winchester
William Windsor

Basses

Bas Benger
John Brown
Harvey Cuming
Kenah Exham
David Giffen
Gordon Kay Greene
Earl Hardy
Ken Hicken
Irvine McKee
Rod Morisset
Douglas Oke
Gerhard Schaefer
Jack Stead
Douglas Trenchard
Harold Wiebe
Rudolph Zoumer

GORDON K. GREENE—Assistant Conductor

SOLOISTS

Ruth New—Soprano
Paul Bourret—Tenor
Glyn Williams—Bass

ORCHESTRA

First Violins
Edgar Williams
Marguerite Marzantowicz
Dolly Ann Thachuk
Roderick Cook

Second Violins
Donna Jenkins
Hope Hattersley
Hector Wyman
Mel Taskey

Violas
Dorothie Langmo
Walter Holowach

Cellos
Josephine Stretton
Walter Meyer

Double Bass
Norman Dolman
George Woodall

Clarinet
Ernest Dalwood

Flute
Joan Pecover

Pianist
Jocelyn Pritchard

Haydn's two visits to London in the 1790's fired him with an admiration for Handel's oratorios, and prompted a longing to write something in this form himself. He returned to Vienna in 1795 with an English oratorio text which is said to have been prepared for Handel by Linley, and based on Milton's account of the creation of the world in "Paradise Lost". However, Haydn did not feel equal to setting an English text. Sweiten, a self-important baron who "fancied himself as poet, translator, and midwife of genius," produced a translation, and arranged sufficient funds to guarantee a first performance. Haydn set to work with more than ordinary devotion and vigour, though he was 65 at the time. He claimed he was never so devout as when he was at work on the "Creation". It was completed the 6th of April, 1798.

The work begins with an orchestral "Representation of chaos", out of which in six successive days God creates the heaven and the earth. There are three main parts or divisions in the oratorio, the first two of which are concerned with the events of the creation. The sixth day concludes with the tremendous chorus "Achieved is the Glorious Work". The third part begins with an introduction signifying morning. Adam and Eve are seen on the first day of completed creation glorifying God in grateful hymns of praise. The oratorio concludes with chorus and soloists combined, singing:

"Praise the Lord, utter thanks,
Jehovah's praise forever shall endure.
Amen."

DEPARTMENT OF FINE ARTS

presents in

RECITAL

Robert Stangeland, pianist

PROGRAM

I

CONCERTO IN D MAJOR ..... *Vivaldi-Bach*

Allegro

Larghetto

Allegro

II

SONATA IN B MINOR, OPUS 58 ..... *Chopin*

Allegro maestoso

Scherzo: Molto vivace

Largo

Presto non tanto

INTERMISSION

III

SONATINE ..... *Ravel*

Modéré

Mouvt. de menuet

Animé

IV

PASSACAGLIA ..... *Copland*

Convocation Hall

Thursday, November 12, 1959

at 8:30 o'clock

DEPARTMENT OF FINE ARTS

MUSIC DIVISION

CONCERT

presented by Senior Students

of the

BACHELOR OF MUSIC

Course

■

Program

TRIO IN E FLAT K. 498 ..... *Mozart*

Adagio — Minuetto — Allegretto

Clarinet ..... KENNETH HICKEN (2nd study)
Viola ..... EVAN VERCHOMIN (1st study)
Piano ..... VIVIENNE ROWLEY (1st study)

STRING QUARTET IN C (THE BIRDS) ..... *Haydn*

Allegro Moderato — Scherzando. Allegretto
Adagio — Rondo. Presto

First Violin ..... FRANK DUNNIGAN*
Second Violin ..... ELAINE MOSSOP*
Viola ..... EVAN VERCHOMIN
'Cello ..... LASZLO TAKATS*

INTERMISSION

PIANO QUARTET IN G MINOR K. 478 ..... *Mozart*

Allegro — Andante — Rondo. Allegro

Piano ..... LYNNE NEWCOMBE (1st study)
Violin ..... ELAINE MOSSOP
Viola ..... EVAN VERCHOMIN
'Cello ..... LASZLO TAKATS

**Student guest artist*

■

CONVOCATION HALL

WEDNESDAY, DECEMBER 14TH, 1960
at 8:30 p.m.

DEPARTMENT OF FINE ARTS

MUSIC DIVISION

CHAMBER MUSIC CONCERT

presented by Senior Students of the

BACHELOR OF MUSIC
Course

—□—

Program

TRIO No. 1 IN G ..... *Haydn*

Andante con variazoni — Poco adagio
Rondo all 'ongarese

Piano ..... MARILYN MARTIN (first study)
Violin ..... ELAINE MOSSOP*
'Cello ..... DIANE SEYMOUR*

TRIO IN C MINOR, OPUS 1, No. 3 ..... *Beethoven*

Allegro con brio — Andante cantabile con variazioni — Menuetto — Finale prestissimo

Piano ..... PATRICIA COLVIN (first study)
Violin ..... ROBERT KLOSE (first study)
'Cello ..... JOSEPHINE STRETTON*

INTERMISSION

STRING QUINTET IN G MINOR, K.516 ..... *Mozart*

Allegro — Menuetto: Allegretto — Adagio man non troppo — Adagio: Allegro

Violins ..... ROBERT KLOSE, ELAINE MOSSOP*
Violas ..... EVAN VERCHOMIN (first study), FRANK DUNNIGAN*
'Cello ..... JOSEPHINE STRETTON*

*Guest Artists

—□—

CONVOCATION HALL

FRIDAY, DECEMBER 15TH, 1961
at 8:30 p.m.

Department of Fine Arts

MUSIC DIVISION

CHAMBER MUSIC CONCERT

presented by the Senior Students of the

BACHELOR OF MUSIC

Course

●

Program

Sonata in B flat, K.333 ..... *Mozart*

Allegro Andante cantabile Allegro grazioso

Patricia Colvin, *Piano* (1st study)

Capriccio in G minor ..... *Brahms*

Marilyn Martin, *Piano* (1st study)

Nocturne in C# minor ..... *Chopin*

Patricia Shandro, *Piano* (1st study)

Scherzo in C# minor ..... *Chopin*

Robert Cockell, *Piano* (1st study)

Divertimento ..... *Haydn (arr. Perry)*

Allegro con spirito Andante quasi Allegretto (Chorale: St. Antoni)

Menuetto Rondo

**Robert Higham, *Flute* Robert Cockell, *Oboe* (2nd study)

Kenneth Hicken, *Clarinet* (2nd study) *Alan Smith, *Horn*

*Ernest Dalwood, *Bass Clarinet*

INTERMISSION

Theme and Variations for Clarinet and Piano

Kenneth Hicken

*Ernest Dalwood, *Clarinet*

Robert Cockell, *Piano*

Quartet, Opus 96 (American) ..... *Dvorak*

Allegro ma non troppo Lento Scherzo Vivace ma non troppo

Robert Klose, *Violin* (1st study) **Frank Dunnigan, *Violin*

Evan Verchomin, *Viola* (1st study)

Josephine Stretton, *Cello* (Laboratory Assistant)

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* *Guest Artists*

** *Student Guest Artists*

●

Convocation Hall

Friday, April 13, 1962

at 8:30 p.m.

BROADCAST RECITALS

illustrating music from

The Examination Syllabus

of

The Western Board of Music of the University of Alberta

RADIO STATION CKUA

EDMONTON

Beginning January 5, 1963

Saturdays, 5:30 p.m.

JANUARY 5

PIANO ..... Lillian Upright

Grade VIII
Two Part Inventions ..... Bach
No. 6 E major
No. 9 F minor
No. 10 G major
No. 14 B flat major

Grade VI
Bagatelle op. 33 no. 6 ..... Beethoven

Grade VII
Bagatelle op. 33 no. 4 ..... Beethoven

Grade VI
Fifteen Children's Pieces ..... Kabalevsky
Sonatina
Novelette
A Little Joke

Grade VIII
L'Almanach aux Images ..... Groylez
Berceuse de la Poupee
Little Litanies of Jesus

Grade VII
Fifteen Children's Pieces ..... Kabalevsky
Scherzo
Etude

JANUARY 12

VIOLIN ..... Robert Klose

Accompanist ..... Arthur Crighton

Grade XI
Zapateado ..... Sarasate
Nocturne in D flat ..... Chopin-Wilhelmj
Caprices nos. 2, 11, 12 ..... Paganini
Scherzo Tarantelle ..... Wieniawski

JANUARY 19

CLARINET ..... Ernest Dalwood

Accompanist ..... Arthur Crighton

Grade I
"Men of Harlech" from The Young Clarinettist. Vol. 1

Grade III
Romance no. 1 ..... Schumann
Siciliano, No. 1 from Classical Album ..... Purcell

Grade V
Andante from Piano Sonata no. 1 ..... Mozart

Grade VII
Slumber Song ..... Howland

Grade IX
Sonata for Clarinet, 1st and 2nd movements
Saint-Saens
Improvisations ..... Caplet

JANUARY 26

PIANO ..... Marilyn Ohlhauser

Grade V
Minuet in G major ..... Mozart
Cradle Song for Dolly Dora ..... Niemann

Grade XI
Sonata no. 8 in A flat major ..... Haydn

Grade VIII
Song without Words, opus 62 no. 3 ... Mendelssohn

Licentiate
Suite, opus 14 ..... Bartok

Grade VII
Music for Children ..... Prokofieff

FEBRUARY 2

SOPRANO ..... Erin Wood
Accompanist ..... Joanne Dutka

Grade II
The Skye Boat Song ..... Scottish Folk Song

Grade III
The Silver Buckle ..... Dunhill

Grade V
Sylvelin ..... Sinding

Grade VII
Se Florindo e fedele ..... Scarlatti

Grade IX
Orpheus with his lute ..... Vaughan Williams

Grade X
Auf dem grünen Balcon ..... Hugo Wolf

Grade XI
Of flowers the fairest ..... J. S. Bach
If God be for us (Messiah) ..... Handel
Pleurez, pleurez, mes yeux ..... Massenet

FEBRUARY 9

PIANO ..... Robert Cockell

Grade VIII
Variations on "Nel cor piu" ..... Beethoven

Grade VII
For Children. Vol. 1 nos. 17, 27 ..... Bartok

Grade IX
Sonata in C (Longo 104) ..... Scarlatti
Toccata in A ..... Paradisi

Licentiate
Le Tombeau de Couperin ..... Ravel
Prelude
Rigaudon
Menuet

FEBRUARY 16

PIANO ..... Eva Kowalik

Grade IX
Rondo in C, no. 1 ..... Bartok

Grade X
Pastorale on a Hungarian Christmas Carol
Dohnanyi

Grade XI
Sonatina ..... Violet Archer
Allegro Barbaro ..... Bartok
La Cathedrale Engloutie ..... Debussy
La Puerto del Vino ..... Debussy

FEBRUARY 23

VIOLIN ..... Mary Cockell
Accompanist ..... Robert Cockell

Grade V
Air ..... Pergolesi
Andante Cantabile ..... Tartini

Grade VI
La Legere ..... Fiocco
Interlude ..... Chausson
Country Dance ..... Bridge

Grade XI
Sonata no. 5 in A major ..... Mozart

Grade XI
Loure, from unaccompanied Partita in E major
Bach

MARCH 2

PIANO ..... Sandra Munn

Grade X
French Suite no. 5 in G major ..... Bach

Grade IX
Adagio in B minor K.540 ..... Mozart

Grade V
Viennese Sonatina in C, no. 1 ..... Mozart

Grade IX
Impromptu, opus 90 no. 4 ..... Schubert

Grade VI
A Child Loves (a) Mother ..... Milhaud
(b) Toys

Grade IX
Preludes, opus 34, nos. 10, 24 ..... Shostakovich

MARCH 9

VIOLIN ..... Elaine Mossop
Accompanist ..... Patricia Colvin

Grade V
Minor Mode ..... Blachford

Grade VI
Sarabande and Loure ..... Bach

Grade VII
Rondino on a theme of Beethoven ..... Kreisler

Grade IX
Sicilienne ..... Paradisi

Grade XI
Fugue, from the Sonata in G minor for
unaccompanied violin ..... Bach

MARCH 16

ORGAN ..... Arthur Crighton

Grade V
- In dich hab ich gehoffet ..... Bach
- Little Prelude and Fugue in G minor ..... Bach

Grade VII
- O Welt, ich muss dich lassen ..... Brahms
- Prelude in E minor ..... Gerald Bales

Grade IX
- Toccata in E minor ..... Pachelbel

Grade XI
- Piece Heroique ..... Cesar Franck

MARCH 23

PIANO ..... Patricia Colvin

Grade VII
- Minuet in D major, K.355 ..... Mozart

Grade VIII
- Two-part Invention no. 5 ..... Bach

Grade X
- Intermezzo, opus 119 no. 3 ..... Brahms
- Mouvements Perpetuels nos. 1, 2, 3 ..... Poulenc

Licentiate
- Improvisations ..... Bartok

MARCH 30

PIANO ..... Jocelyn Pritchard

Grade IX
- Allegro and Fugue ..... Handel
- Romance in F sharp major ..... Schumann

Grade XI
- Rhapsody opus 79 no. 2 ..... Brahms

Grade VIII
- Berceuse opus 56 no. 1 ..... Faure

Grade XI
- Reflets dans l'Eau ..... Debussy

—□—

We invite your requests or suggestions for the next series.

UNIVERSITY of ALBERTA

MUSIC DIVISION

LECTURE - RECITAL

of

COMPOSITIONS

of

VIOLET ARCHER

Outstanding Canadian Composer
Associate Professor of Theory
and Composition
University of Alberta, Edmonton

PROGRAM

Three Duets for Two Violins
Elaine Mossop and Robert Klose

Three Biblical Songs
Elizabeth Filipkowsky - mezzo-soprano
Violet Archer - pianist

Sonata for Piano
Thelma O'Neill

INTERMISSION

Trio No. 2 for Piano, Violin and 'Cello
Isobel Moore - pianist
Thomas Rolston - violinist
Talmon Herz - 'cellist

Convocation Hall,
University of Alberta,
Edmonton, Alberta.

Monday,
December 10th 1962
at 8.30 p.m.

Free Admission

- - - - - -

The Music Division

presents a

LECTURE-RECITAL

of

COMPOSITIONS

of

VIOLET ARCHER

CONVOCATION HALL
Edmonton, Alberta

Monday, December 10th, 1962
at 8:30 p.m.

Program

THREE DUETS FOR TWO VIOLINS

Elaine Mossop and Robert Klose

THREE BIBLICAL SONGS

Elizabeth Filipkowski, mezzo-soprano

Violet Archer, pianist

SONATA FOR PIANO

Thelma O'Neill

INTERMISSION

TRIO NO. 2 FOR PIANO, VIOLIN AND 'CELLO

Isobel Moore, Pianist

Thomas Rolston, Violinist

Talmon Herz, Cellist

THE UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

Annual
Christmas Concert

Convocation Hall

Sunday, December 16, 1962

at 3:00 p.m.

PATRONS

Mr. and Mrs. A. A. Smith
Mrs. J. Grant Sparling
Dr. Charles Johnston
Dr. and Mrs. D. B. Scott

EXECUTIVE OF THE MUSICAL CLUB

Honorary President—Mrs. H. E. Rawlinson
Past President—Gerrit Maureau
President—Marilyn Ohlhauser
Vice-President—James Whittle
Secretary—Nadia Olynyk
Business Manager—Ross Rudolph

EXECUTIVE MEMBERS

Patricia Colvin
Neil Moran
Gordon Burch
Mary-Lou McDowall

Program

I

Carol Singing

O come all ye faithful
O Little Town of Bethlehem

II

Tu es Petrus ..... Palestrina
Hodie Christus Natus Est ..... Nanini

UNIVERSITY SINGERS

III

Christmas Cantata ..... A. Scarlatti

Ruth New—Soprano

Robert Klose—violin Evan Verchomin—viola
Frank Dunnigan—violin Walter Meyer—'cello

Miss Sandra Munn—piano

IV

Carol Singing

Good Christian Men, Rejoice
Westminster Carol

V

Watt's Cradle Song ..... Northumbrian Tune

Elizabeth Walker—soprano

Chanticleer ..... English Trad. Melody

MUSIC DIVISION CHORUS

The Linden Tree Carol ..... German
All Men, Draw Near ..... Hungarian
Zither Carol ..... Czech

UNIVERSITY SINGERS

VI

Christmas Oratorio ..... J. S. Bach

(Excerpts from Parts 3 and 4)

Part III

Chorus—Hear, King of Angels
Evangelist—And when the angels
Chorus—Let us even now go to Bethlehem
Recitative—He bids us comfort take
Choral—The Lord hath all these wonders
Evangelist—And they came with haste
Air—Keep, O my spirit
Recitative—Yes, yes! my heart
Choral—Thee with tender care
Evangelist—And the shepherds returned
Choral—Rejoice and sing

Part IV

Chorus—Come and thank Him
Evangelist—And when eight days were fulfilled
Duet—Immanuel, beloved Name
Air—Ah! my Saviour
Choral—Jesus, who didst ever guide me

Evangelist—Arthur Querengesser
Soprano—Ellen Wetherill
Soprano—Erin Wood
Baritone—Cameron Ross

UNIVERSITY SINGERS
MUSIC DIVISION CHORUS
MUSIC DIVISION CHAMBER ORCHESTRA

VII

Carol Singing

Christ was born on Christmas Day
The First Nowell

UNIVERSITY SINGERS

●

Soprano

Mary Allen
Sonya Bernhardson
Jean Blayney
Grace Brett
Elaine Clark
Dorothy Clarke
Mona Clegg
Shirley Crowle
Lois Cummings
Dona Devine
Helen Dixon
Ann Duncan
Donna Gail Feldberg
Shirley Fisher
Gwen Gagne
Mary Glenfield
Ann Grant
Phyllis Harris
Beth Howson
Louise Jensen
Arta Johnson
Heilwig von Koenigsloew
Renata von Koenigsloew
Janet Learmonth
Maureen Lloyd
Nellie MacKenzie
Mary Marcolin
Helen Masciuch
Betty Lou McCord
Alice Mix
Ruth New
Alice Polley
Olie Rudyk
Mary Schweitzer
Carol Shaw
Diane Stover
Mavis Thompson
Louise Van Den Berg
Ellen Wetherill
Judy Whitehead
Erin Wood
Doreen Youngs

Alto

Valerie Bailey
Darlaine Blackburn
Irene Bullock
Ann Castle
Jacqueline Charlesworth
Erina Clegg
Marianne Elder
Suzanne Gibson
Joyce Hendrickson
Enid Kelcey
Helen Lampitt
Mildred McFadzean
Margaret Molloy
Sandra Munn
Maureen Murphy
Shauna Murray
Evelyn Norman
Rosalie Pinkney
Jocelyn Pritchard
Jean Rawlinson
Irma Rowlands
Elizabeth Salter
Eleanor Thompson
Lillian Upright
Maida van Kirk
Jean Zwicky

Tenor

Jake Baergen
Edwin Daniels
G. Kay Greene
Walter Kunkel
James New
John New
Gerald Shaw
David Thomas
Ken Townend
Maynard Young

Bass

William Baergen
Gordon Bassett
Gerald Baycroft
Theo Bruseker
Hal Cummings
Orval Doney
Heinz Feldberg
Douglas Friese
Jim Gayler
Wes Mattie
Walter Meyer
Charles Norman
Andrew Sawatsky
Gerhard Schaefer
Roudolph Zoumer

MUSIC DIVISION CHORUS

Soprano

Lorraine Bisson
Sandra Carruthers
Marion Clarkson
Patricia Colvin
Katherine Coombs
Elizabeth Cragg
Frances Falkenberg
Heather Florence
Lindajane Friend
Leona Fry
Diane Geldreich
Ann Hardy
Jean Hepburn
Patricia Hobart
Lucy Hominuke
Henia Howrylenko
Sharon Ingram
Ethel Johanson
Sharon Keller
Joan Kerr
Margot King
Trudy Lee
Joan Lord
Trudy Martens
Carol Matthews
Patricia May
Joan McClelland
Elaine Mossop
Marilyn Ohlhauser
Geraldine O'Reilley
Fay Ellen Peden
Margaret Pilgrim
Anna Puzey
Judy Sibbald
Sister Marie Leo
Judith Stoski
Sandra Symon
Paula Tolonen
Lila Toope
Elizabeth Walker
Sally Walker
Victoria Wynnychuk

Alto

Ardele Allison
Cecilia Dencer
Pauline Forsland
Carolyn Foster
Patricia Gomuwka
Deanne Hamaluk
Peggie Hendricks
Elaine Hereford
Patricia Hlus
Patricia Hooper
Diane Hudson
Alice Humeny
Sandra Jewell
Zonia Johnson
Cheryl Jones
Erna Keil
Elsie Kessler
Jennifer Kilborn
Muriel Knowlton
Eva Kowalik
Sharon Lang
Mona Langner
Sandra Miller
Glenda Moore
Marlene Nepstad
Nadia Olynyk
Cheryl Owens
Glenda Patterson
Diane Pierce
Jean Reszel
Colleen Richards
Carol Riebel
Sister Jean
Sylvia Smith
Ardelle Tremblay
Eleanor Van Oene
Karen Wilson
Anne Wozack
Linda Zwicker

Tenor

Frank Dunnigan
Nicholas Pulos
Arthur Querengesser

Bass

John Butler
Robert Cockell
Garry Douglas
Carl Engstrom
Wilmer Fawcett
Harry Hill
Robert Klose
Frank Mathew
Walter Meyer
Neil Moran
Vernon Murgatroyd
Glen Neeser
Arthur Newman
Wallis Petruk
David Puzey
Andrew Sawatzky
Leo Snye
George Taylor
Gerald Taylor
Robert Weir
James Whittle
Tom Wilson

MUSIC DIVISION CHAMBER ORCHESTRA

Violin

Frank Dunnigan
Robert Klose
Elaine Mossop
Rae Hickman
Zonia Johnson
Nicholas Pulos
Victoria Wynnychuk
Joan Lord

Viola

Evan Verchomin
Alice Humeny
Marilyn Ohlhauser
Patricia Colvin

Cello

Dr. Walter Meyer
Margot King
Neil Moran
Nadia Olynyk

Bass

Patricia Brine
Wilmer Fawcett

Oboe

Robert Cockell

Flute

Dr. Cleve Hickman
Victoire Harvie

Piano

Miss Sandra Munn

Organ

Professor A. B. Crighton

Forthcoming Events on the Campus . . .

Concerto Recital—University Symphony and Bachelor of Music student soloists. Convocation Hall, Tuesday, December 18, 1962, at 8:15 p.m.

Musical Club Special Guest Recital—Diana McIntosh of Winnipeg, Convocation Hall, Sunday, January 27, 1963, at 3:00 p.m.

University Mixed Chorus Annual Concert—Convocation Hall, February 4, 5 and 6, 1963.

University Symphony Orchestra Annual Concert—February 21 and 22, 1963.

University of Saskatchewan Greystone Singers—Convocation Hall, March 1 and 2, 1963.

University of Alberta - Music Division

presents

BACH'S MUSICAL OFFERING

Directed by Wolfgang Bottenberg

Monday, January 21, 1963

Convocation Hall - 8:30 p.m.

PART I

Discussion & Analysis

Intermission

PART II

Performance

A	Ricercare a 3	Harpsichord
B	Various canons upon the Royal Theme	
	Canon at the double octave	Violin, Viola, Cello
	Canon at the unison	Violin I, II, Bassoon
	Canon in contrary motion	Oboe, Violin, Viola
	Canon in augmentation & contrary motion	Violin, Viola, Cello
	Modulating canon	Violin, Viola, Cello
C	Trio Sonata (Largo, Allegro, Andante, Allegro)	Flute, Violin, Cello
D	Canonic elaborations of the Royal Theme	
	Mirror canon	Flute, Violin, Cello
	Crab canon	Violin I, II
	Canon in contrary motion	Viola, Cello
	Four-part canon	Violin I, II, Viola, Cello
	Canonic fugue	Flute, Violin, Cello
E	Ricercare a 6	Oboe, Violin I, II Viola I, II, Bassoon, Cello

Zonia Lazarowich and Elaine Mossop, violins; Evan Verchomin and Bruce Wallace, violas; Walter Meyer, cello; Robert Cockell, oboe; Father Wolfgang Bottenberg, bassoon and harpsichord.

Use of harpsichord made possible through the courtesy of Robert Picard.

MUSIC DIVISION
DEPARTMENT OF FINE ARTS

presents a

CHAMBER MUSIC CONCERT

by Students of the Music Division

RICERCARE ..... *Palestrina*
String Laboratory 400

IMITATION FOR STRINGS ..... *John Butler (B.Mus. I)*
(Music 250)
Violin ..... ELAINE MOSSOP (B.Mus. I)
Violin ..... NICHOLAS PULOS (B.Mus. I)
Viola ..... FRANK DUNNIGAN (Ed. III)
Cello ..... JUDY SIBBALD (Ed. III)

TRIO IN B FLAT ..... *Mozart*
Allegro Assai — Adagio — Rondo
Piano ..... NEIL MORAN (B.Mus. III)
Violin ..... NICHOLAS PULOS
Cello ..... LOIS UPRIGHT*

INTERMISSION

TRIO IN C MINOR ..... *Haydn*
Theme and Variations — Allegro Spiritoso
Piano ..... NADIA OLYNYK (B.Mus. III)
Violin ..... MARY CLARKE*
Cello ..... SHARON WOLFE*

SONATA NO. 3 IN E ..... *Bach*
Adagio — Allegro — Adagio — Allegro
Violin ..... ELAINE MOSSOP (B.Mus. I)
Piano ..... MARLENE NEPSTAD (B.Mus. I)

*Student Guest Artist

CONVOCATION HALL

MONDAY, FEBRUARY 18, 1963
at 8:30 p.m.

MUSIC DIVISION, UNIVERSITY OF ALBERTA

STUDENT LECTURE RECITALS

Thursday, March 28, 4:30 p.m.

Convocation Hall

MOZART — TRIO IN E (K. 542)

Glenda Patterson, piano — Victoria Wynnychuck, violin
Margot King, cello

SCHUBERT
1. DIE FORELLE (The Trout)
2. DU BIST DIE RUH (My Sweet Repose)
3. AUF DEM WASSER ZU SINGEN (To be Sung Upon the Waters)

Elizabeth Walker, soprano — Sandra Carruthers, piano

MOZART — SONATA IN E MINOR (K. 304)

Jennifer Kilborn, piano — Nicholas Pulos, violin

* * * * * *

Thursday, April 4, 4:30 p.m.

Convocation Hall

RUBINSTEIN — SONATA FOR CELLO AND PIANO

Diane Seymour, cello — John Butler, piano

SCHUMANN — WENN ICH IN DEINE AUGEN SEH!
SCHUBERT — DER ATLAS
WOLF — GEBET

Andrew Sawatzky, bass — Glenda Patterson, piano

DEBUSSY — SONATA FOR VIOLIN AND PIANO

Mary Cockell, violin — Robert Cockell, piano

CRIST

MUSIC DIVISION

DEPARTMENT OF FINE ARTS

PRESENTS A

STRING QUARTET CONCERT

MOZART — QUARTET IN D MAJOR

Allegro Moderato · Andante · Molto Allegro

Victoria Wynnychuck, violin — Joan Lord, violin
Elaine Mossop, viola — Lois Upright, cello

HAYDN — QUARTET IN C (THE BIRD)

Allegro Moderato · Scherzando · Adagio · Rondo

Marlon Wolfe, violin — Nicholas Pulos, violin
Bruce Wallace, viola — Sharon Wolfe, cello

I N T E R M I S S I O N

DEBUSSY — STRING QUARTET

1. Anime et tres decide 2. Assez vif et bien rythme
3. Andantino doucement expressif 4. Tres modere

Robert Klose, violin — Frank Dunnigan, violin
Evan Verchomin, viola — Walter Meyer, cello

CONVOCATION HALL — MONDAY, APRIL 8, 1963

AT 8:30 p.m.

FINAL CHAMBER MUSIC CONCERT

Presented by

SENIOR MUSIC STUDENTS

JOHN IRELAND..... .....FANTASY TRIO

Jean Hepburn, Piano; Frank Dunnigan, Violin, Diane Seymour, Cello

BRAHMS.....PIANO QUARTET IN A MAJOR OP. 26

Allegro non troppr
Poco adagio
Scherzo
Allegro

Patricia Colvin, Piano
Evan Verchomin, Viola
Elaine Mossop, Violin
Walter Meyer, Cello.

This is the final chamber music concert of the 1962-63 series featuring Music Division students at the University of Alberta. We urge you to attend this concert which presents two major piano chamber music works.

Thomas Rolston

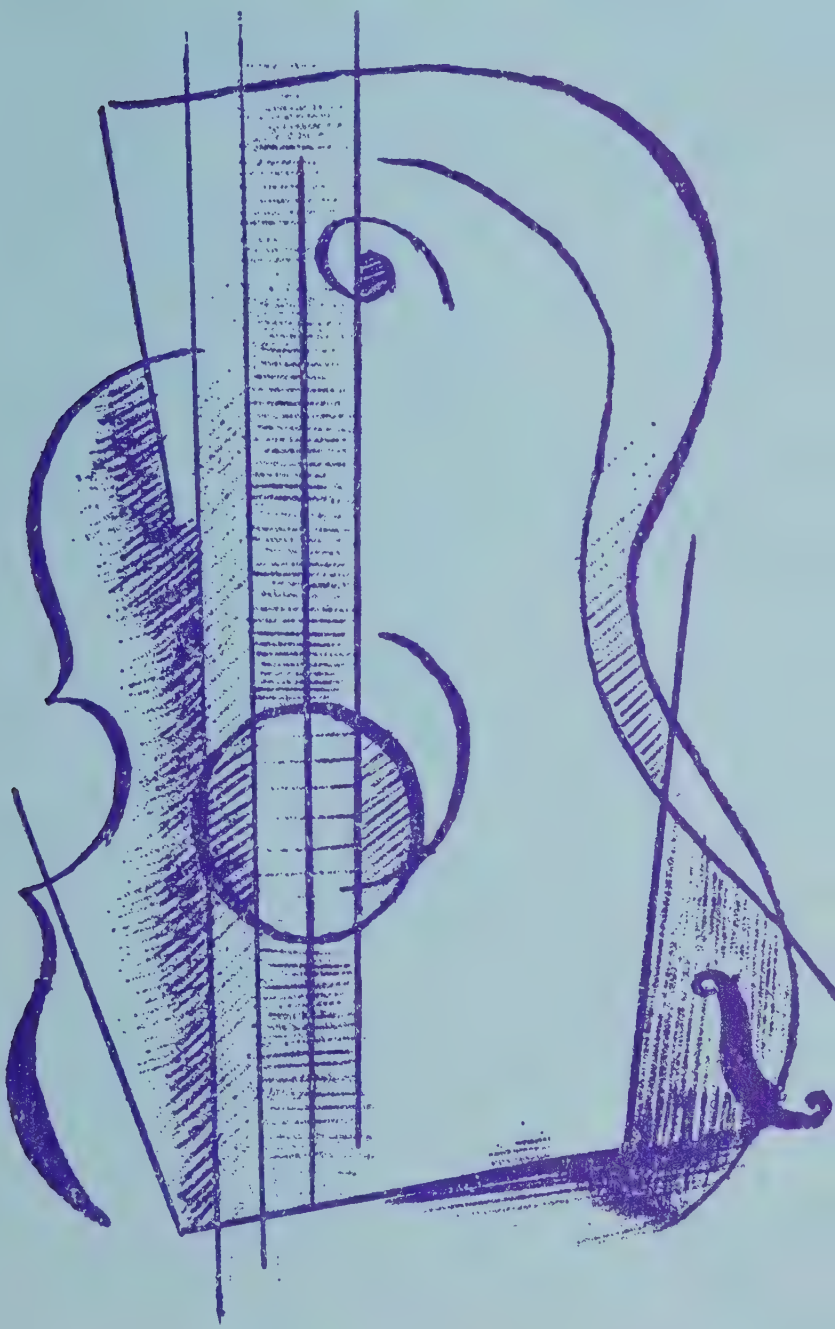
Wednesday, April 17, 1963

Convocation Hall, 8:30 p.m.

THE UNIVERSITY OF ALBERTA
AND
THE WOMEN'S COMMITTEE OF THE
EDMONTON SYMPHONY SOCIETY
PRESENT THE SECOND ANNUAL

SUMMER SCHOOL
FOR STRINGS
CHAMBER MUSIC AND HARP

DIRECTOR: THOMAS ROLSTON



JULY 22 - AUGUST 3, 1963

ARTS BUILDING, UNIVERSITY OF ALBERTA
EDMONTON

Administered by University Extension

REGISTRATION FORM

NAME:.....

ADDRESS:.....

TELEPHONE:..... AGE:.....(if under 21)

PLEASE CHECK YOUR CATEGORY:

Section 1.	(a).....	(Public School training only)	Junior High $15.00	Senior High $20.00
	(b).....	(Private student under 21)	$35.00	
	(c).....	(Professional or adult amateur)	$40.00	
Section 2.	.....	Evening Chamber Music Sessions	$20.00	
Section 3.	.....	Young People's Harp Course	$25.00	

WHAT IS YOUR INSTRUMENT? **Circle one:** Violin, Viola, Cello, Bass, Harp, Piano, Woodwind.

DEADLINE FOR REGISTRATION: June 30, 1963. APPLICATION FORM WITH APPROPRIATE FEE SHOULD BE SENT TO: The Department of Extension,
University of Alberta, Edmonton, Alberta.

Distinguished staff to include:

Thomas Rolston, violin and director—Associate Professor of Music, U. of A., and Concertmaster and Associate Conductor of the Edmonton Symphony Orchestra; leader of the U. of A. String Quartet.

Marguerite Marzantowicz, violin—Assistant Concertmaster of the Edmonton Symphony Orchestra; second violin of the U. of A. String Quartet.

Ranald Shean, violin — Conductor of the Edmonton Junior Symphony Orchestra; well-known Edmonton violin teacher.

Dorothie Langmo, viola — Principal viola Edmonton Symphony Orchestra; well-known teacher and chamber music player.

Constance Patzig, 'cello—Original member of the Edmonton Symphony Orchestra; years of devoted teaching in the city of Edmonton.

George Woodall, bass—Principal bass of the Edmonton Symphony Orchestra; formerly member of the San Francisco Symphony Orchestra.

Isobel Moore, harp and chamber music—Well known in Canadian music circles as chamber music player, Rolston-Moore Duo and soloist; harpist of the Edmonton Symphony Orchestra.

The director wishes to thank the Women's Committee of the Edmonton Symphony Society for their generous assistance in the Summer School for Strings, the President and Board of Governors of the University of Alberta and the Department of Extension for their co-operation in this project.

Thomas Rolston,
Director.

Section 1

THIS COURSE IS DESIGNED TO MEET THE NEEDS OF ALL STRING PLAYERS

(a) All public school children who have had at least one year's tuition in class at school—specialized group instruction.

(b) All private string students under the age of 21.

(c) Adults—Professionals.
—Amateurs.

ENROLL TODAY! ONLY A LIMITED NUMBER OF APPLICANTS CAN BE ACCEPTED

●

DAILY SCHEDULE

(Monday through Friday)

Mornings 10:00 a.m. to 12:00 noon
Private lessons and master classes.

Afternoons 2:00 to 5:00 p.m.
Small ensembles.
String orchestra.
Lectures.

●

NOTE

1. On Friday afternoon, August 2nd, at 2:00 p.m. in Convocation Hall, a public exhibition of scales and shifting will be given by all students.

2. On Saturday afternoon, August 3rd, at 2:00 p.m. in Convocation Hall, a public recital will be given, featuring all students.

Section 2

SPECIAL EVENING CHAMBER MUSIC SESSIONS

under the direction of Thomas Rolston and Isobel Moore

7:00 to 10:00 p.m.

—an informal study and performance of selected chamber music works.

—chamber ensembles will be formed from applicants and all efforts will be made to match the players.

—if you have an existing chamber ensemble, enroll as a unit and play together.

—a limited number of PIANISTS and WOODWIND players will be accepted for this course.

—a chamber music recital will be given by members of this course on Friday evening, August 2nd, at 8:30 p.m. in Convocation Hall.

Section 3

HARP COURSE

Special Young People's Harp Course under the direction of Isobel Moore.

This course is intended to be an introductory course in harp playing and appreciation. Preference will be given to young people who have passed grade 3 Western Board or Toronto in any other musical instrument. Irish harps and a concert harp will be supplied. The course will consist of private and class lessons.

UNIVERSITY OF ALBERTA
QUAECUMQUE VERA
LIFELONG LEARNING
50TH ANNIVERSARY
DEPARTMENT OF EXTENSION

THE UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

12th ANNUAL

CHRISTMAS CONCERT

Conductor—PROFESSOR R. S. EATON

Convocation Hall

Sunday, December 15, 1963

at 3:00 p.m.

PATRONS

Dr. Walter H. Johns
Mrs. J. Grant Sparling

EXECUTIVE OF THE MUSICAL CLUB

Honorary President—Miss Violet Archer
Past President—Marilyn Ohlhauser
President—John Butler
Secretary—Glenda Patterson
Business Manager—John Lewis

Program

I

Carol Singing

O Come All Ye Faithful
O Little Town of Bethlehem

II

Ding Dong! Merrily on High ..... French
Infant Holy, Infant Lowly ..... Polish
I Saw Three Ships ..... English

UNIVERSITY SINGERS

III

Carol Singing

Good Christian Men Rejoice
The Westminster Carol

IV

All My Heart This Night Rejoices ..... German
Congaudeat ..... Swedish
Poverty ..... Welsh

MUSIC DIVISION CHORUS

V

Carol Singing

Christ was born on Christmas Day
The First Nowell

VI

King Jesus Hath a Garden ..... Dutch
The Rocking Carol ..... Czech
We've Been Awhile A-wandering ..... English

UNIVERSITY SINGERS

THIS DAY (HODIE) ..... R. Vaughan Williams

A CANTATA FOR CHRISTMAS

1. Prologue—Hodie Christus natus est
2. Narration
   Angel—from Matt. i. 18-21 and Luke i. 32
3. Song—"It was the winter wild"
   From Hymn on the Morning of Christ's Nativity—Milton
4. Narration
5. Choral—"The Blessed Son of God only"
   Miles Coverdale, after Martin Luther
6. Narration—adapted from Luke ii. 8-17 and the Book of Common Prayer
7. The Oxen—"Christmas Eve, and twelve of the clock"—
   Thomas Hardy
8. Narration—Luke ii. 20
9. Pastoral—"The shepherds sing; and shall I silent be?"—
   George Herbert
10. Narration—Luke ii. 19
11. Lullaby—"Sweet was the song the Virgin sang"—
    W. Ballet
12. Hymn—"Bright portals of the sky"—Wm. Drummond
13. Narration—Adapted from Matthew ii. 1, 2 and 11
14. The March of the Three Kings
    "From Kingdoms of wisdom secret and far"—Ursula Wood
15. Choral—"No sad thought his soul affright;"
    Verse 1. Anon.
    Verse 2. Ursula Wood
16. Epilogue—Adapted from John i. 1-14 and "Ring out, ye crystal spheres," From Hymn on the Morning of Christ's Nativity—Milton

Soprano—Ruth New
Soprano—Donna Gail Feldberg
Tenor—Paul Bourret
Baritone—Harry Hill

UNIVERSITY SINGERS

MUSIC DIVISION CHORUS

MUSIC DIVISION CHAMBER ORCHESTRA

UNIVERSITY SINGERS—1963-64

Soprano

Mary Allen
Jane Anderson
Sonya Bernhardson
Donna Gail Feldberg
Shirley Fisher
Marjorie Godel
Phillis Harris
Heilwig von Koenigsloew
Janet Learmonth
Maureen Lloyd
Helen Mascuish
Alice Mix
Edna Nazar
Ruth New
Carol Shaw
Mavis Thompson
Marion Ure
Maimie Young
Doreen Youngs

Aline Blain
Grace Brett
Mona Clegg
Shirley Crowle
Eunice de Vos
Rosemary Dalgliesh
Helen Dixon
Margaret Foster
Betty Gayler
Gwen Gagne
Anne Grant
Beverley Iwaasa
Louis Jensen
Arta Johnson
Renata von Koenigsloew
Valerie Kreutzer
Betty Lou McCord
Hilda Robinson
Olie Rudyk
Mary Schweitzer
Louise Van den Berg

Alto

Erina Clegg
Marianne Elder
Shirley Jones
Pamela Lambert
Helen Lampitt
Grace Lott
Margaret Molloy
Evelyn Norman
Elizabeth Salter
Diane Stover
Eleanor Thompson
Lillian Upright
Jean Zwicky

Darlaine Blackburn
Irene Bullock
Ann Castle
Jacqueline Charlesworth
Nell Gillard
Shirley Gillis
Shirley Jones
Joyce Hendrickson
Enid Kelcey
Mildred McFadzean
Sandra Munn
Jean Rawlinson
Irma Rowlands
Maida Van Kirk

Tenor

Paul Bourret
James Malcolm
John New
Gerald Shaw

Jake Baergen
John Calvert
Harry Hill
Walter Kunkel
James New

Bass

William Baergen
Levis Brodeur
Theo Bruseker
Orval Doney
Heinz Feldberg
Douglas Friese
John Hudson
Harry Hulleman
Ron Mossman
John Nieboer

Tom Colbens
Martin Dodson
James Gayler
John Godel
John Hendriksen
Charles Norman
Douglas Oke
James Whittle

MUSIC DIVISION CHORUS

●

Soprano

Merle Bentley
Sandra Blackburn
Sandra Carruthers
Arlene Clumstad
Heather Florence
Leona Fry
Diane Geldreich
Terlene Haidner
Wendy Hodgson
Lucy Hominuke
Dorothy Huff
Sandra Janzen
Trudy Lee
Theresa Long
Joan Lord
Patricia Marshall
Trudy Martens
Carol Matthews
Gwen Miller
Elaine Mossop
Sharon Necyk
Glenda Patterson
Fay Ellen Peden
Lila Pobran
Anna Puzey
Olga Rausch
Iris Samoil
Virley Sampson
Diane Schroter
Diane Seymour
Francene Shuler
Judith Sibbald
Joan Simon
Judith Sommers
Patricia Thompson
Lila Toope
Elizabeth Walker
Sheila Whittaker
Norma Zwierschke

Alto

Kay Basinger
Constance Blackburn
Lynn Breau
Cecilia Dencer
Joan Dutton
Anne Ellis
Barbara Fraser
Carolyn Foster
Cheryl Hadlington
Elaine Hereford
Mary Hill
Ruth Hiller
Doreen Hopton
Sandra Jewell
Zonia Johnson
Enid Johnston
Cheryl Jones
Jennifer Kilborn
Erna Keil
Sharon Lang
Lillie Levy
Rhoda Lilge
Marjorie Simm
Glenda Moore
Martha Munz
Marlene Nepstad
Gayle Olderskog
Sharon Peterson
Lynn Pointen
Lorraine Rachinski
Carol Riebel
Lois Samis
Sally Scott
Sylvia Smith
Karen Wilson
Anne Wozak
Linda Zwicker

Tenor

Raymond Baron
Frank Dunnigan
John Lewis
Broderyck Olson
Leonard Rousseau
William Somers

Bass

John Butler
John Dyer
Wilmer Fawcett
Alan Fielding
Darol Fonteyne
Brian Harris
Harry Hill
Robert Klose
Kenneth McAra
James Montalbetti
Vernon Murgatroyd
David Nattress
Gordon Nicholson
Terry O'Brien
Hugh Phillips
Donald Piska
Cecil Pretty
Nicholas Pulos
Gordon Richardson
Kenneth Schneider
David Smith
Leo Snye
Gerald Taylor
Robert Weir
Gary White
Peter Witherly

MUSIC DIVISION CHAMBER ORCHESTRA

Violin
Robert Klose
Elaine Mossop
Zonia Johnson
G. T. Lindskoog
Broderyck Olson
Joan Lord

Violin
Nicholas Pulos
Frank Dunnigan

Organ
John Lewis

Cello
Walter Meyer
Diane Seymour

Bass
Wilmer Fawcett
John Dyer

Flute
John Butler

Percussion
Donald Cameron
Sylvia Smith

Piano
Miss Sandra Munn

Musical Events to come on the Edmonton Campus:

Tuesday, December 17, 1963, Concerto Program, University Symphony and Bachelor of Music students as soloists. Convocation Hall at 8:15 p.m.

Monday, Tuesday, and Wednesday, February 3, 4, and 5, 1964, Twentieth Annual Concert of the University Mixed Chorus. Convocation Hall.

Friday and Saturday, February 14, 15, 1964, Annual Concert of the University Symphony in Convocation Hall.

Friday and Saturday, March 6, 7, 1964, University of Saskatchewan Greystone Singers in Convocation Hall.

Musical Club

Christmas Concert

University Symphony Orchestra

SOLOISTS

JOHN BUTLER
PIANO

SANDRA CARRUTHERS
PIANO

MARLENE NEPSTAD
PIANO

CECILIA DENCER
PIANO

GLENDA PATTERSON
PIANO

Tuesday, December 17, 1963
8:15 p.m.

CONVOCATION HALL
University of Alberta

MUSICAL CLUB EXECUTIVE

Honorary President ..... Miss Violet Archer

Past President ..... Marilyn Ohlhauser

President ..... John Butler

Secretary ..... Glenda Patterson

Business Manager ..... John Lewis

UNIVERSITY SYMPHONY

ANNUAL CONCERT

FRIDAY and SATURDAY

FEBRUARY 14th and 15th, 1964

Convocation Hall

PROGRAM

GOD SAVE THE QUEEN

Fanfare for the Common Man ..... Aaron Copeland

—from "The Ten Fanfares"

Concerto in D minor K. 466, for
piano and orchestra ..... Mozart

—1st movement, Allegro Cadenza by J. E. Butler

—soloist:
John Butler (2nd year B.Mus.)

Concerto in D minor for three
klaviers and orchestra ..... Bach

1. Allegro moderato
2. Alla siciliana
3. Allegro

—soloists:
Sandra Carruthers, Marlene Nepstad, Cecilia Dencer
(2nd year B.Mus.)

INTERMISSION

Concerto in A minor, Op. 54, for
piano and orchestra ..... Schumann

—1st movement, Allegro affetuoso

—soloist:
Glenda Patterson (2nd year B.Mus.)

March from "Aïda" ..... Verdi

THE UNIVERSITY SYMPHONY ORCHESTRA

Conductor: Frank Dunnigan

Violin

Mary Cockell (Concertmaster)
Rae Hickman
Joan Lord
Jim Montalbetti
Harold Kane
Betty Smit
Pat Gander
Allan Wiebe
Dr. C. Johnston
Harry Hill
Colleen Foster
Libby McLellan

Bruce Pinkney
Natalka Klybanowsky
Denny McCoy
Judy Sibbald
Mary MacNab
Robin Hedley-Smith
Colleen Phillipson
Carol Moseson
Jeanette Moseson

Viola

Evan Verchomin
Nick Pulos
Bruce Wallace
Myrna Kostash
Cecilia Dencer
Anna Puzey

Violoncello

Laszlo Takats
Diane Seymour
Dr. E. von Koenigsloew
Blair Amundsen

Bass

Pat Brine
Bill Fawcett
John Dyer
Diane Shreeve
Richard Campion

Flute

Robin Higham
Cleve Hickman
John Butler

Oboe

Robert Cockell
Allen Simonson

Clarinet

Dean White
John Card
Betty French

Bassoon

Rudy Beck
Wally Petruk

French Horn

Wendell Witherley
Dave Smith
Andy Postmus
Diane Rypien

Trumpet

Bill Somers
Peter Witherley
Mac Campbell

Trombone

Dave Wood
Ray Johnson
Dave Blacker

Percussion

Don Cameron
Sylvia Smith
Joanne Kalbfleisch

THE PASSION OF OUR LORD

According to St. Matthew

set to music by

JOHANN SEBASTIAN BACH

ALL SAINTS' ANGLICAN CATHEDRAL

Edmonton, Alberta

THURSDAY, MARCH 26, 1964

FRIDAY, MARCH 27, 1964

at 7:30 p.m.

THE ST. MATTHEW PASSION

For centuries during Holy Week the story of the Passion of our Lord has been recited or sung in semi-dramatic form in most of the Christian churches. Towards the end of the 17th century an important development took place in Germany The reflective element is introduced in the form of prologues and epilogues, and the significance of each event in the narrative is emphasized by means of recitatives, arias, and chorales (or hymns). Such commentaries serve both to impress the meaning of the story on the mind and heart of the believer, and to express the devout feelings which he shares.

The reflective commentaries are given sometimes to solo voices (Recitatives, Arias and Duets) and sometimes to the chorus, (Chorales and Choruses). The chorus is thus at one moment participating in the drama and at another is giving voice to a meditation upon it. It will be noted that in certain general features the structure of the work is not unlike that of Greek Tragedy.

In accordance with established tradition Bach gave the words of the Evangelist (Matthew 26 and 27) to a tenor and those of Jesus to a bass voice; a special characteristic of this particular "Passion" is the accompaniment of the words of Jesus by strings. The chorus (or one of the choruses, for strictly speaking there are two), always takes the part of a number of speakers—The Disciples, the Priests and Scribes, the People, etc.

To assist the listener in making the essential differentiation between the drama proper and the reflective passages, the latter have been printed in italics. Owing to limitations of space, the Scriptural narrative has not been printed in full.

PART I

PROLOGUE

Double Chorus

Come, ye daughters, share my mourning;
See Him! Whom? The Bridegroom Christ.
See Him! How? A spotless Lamb.
See it! What? His patient love.
Look! Look Where? On our offence.
Look on Him. For love of us,
He Himself His Cross is bearing.

Chorale (sung at the same time as the above).

O Lamb of God most holy,
Who on the Cross didst languish;
O Saviour, meek and lowly,
Who suffered bitter anguish;
The sins of man Thou bearest,
Our every grief Thou sharest.
Have mercy on us, O Jesu.

THE ANNOUNCEMENT OF THE PASSION

Recit.—Tenor and Bass

When Jesus had finished all these sayings . . .

Chorale

O blessed Jesu, how hast Thou offended,
That now on Thee such judgment has descended?
Of what misdeed hast thou to make confession?
Of what transgression?

THE RULERS CONSPIRE AGAINST CHRIST

Recit.—Tenor and Bass

Then assembled together the chief priests . . . .

Double Chorus

Not upon the feast, lest haply there be an uproar among the people.

THE ANOINTING AT BETHANY

Recit.

Now when Jesus was in Bethany . . .

Chorus

To what purpose is this waste? For this ointment might have been sold for much, and given to the poor.

Recit.—Tenor and Bass.

When Jesus understood it . . .

Recit.—Contralto

My Master and my Lord,
In vain do Thy disciples chide Thee
Because this pitying woman,
With ointment sweet, Thy flesh
For burial maketh ready.
O grant to me, beloved Lord,
The tears wherewith my heart o'erfloweth
An unction on Thy Head may pour.

Aria—Contralto

Grief for sin,
Rends the guilty heart within.
May my weeping and my mourning
Be a welcome sacrifice.
Loving Saviour, hear in mercy!

THE TREASON OF JUDAS

Recit.—Tenor and Bass

Then one of the twelve, called Judas Iscariot . . .

Aria—Soprano

Break in grief, Thou loving heart;
For a son whom Thou hast nourished,
Yea, a friend whom Thou hast cherished,
Gathers cruel foes around Thee,
And will like a serpent wound Thee.

THE PREPARATION OF THE PASSOVER

Recit.

Now the first day of the feast of unleavened bread, the disciples came to Jesus, saying unto Him:

Chorus

Where wilt Thou that we prepare for Thee to eat the Passover?

Recit.—Tenor and Bass

And He said, Go into the city to such a man . . .

Chorus

Lord, is it I?

Chorale

'Tis I, whose sin now binds Thee,
With anguish deep surrounds Thee,
And nails Thee to the Tree;
The torture Thou art feeling,
Thy patient love revealing,
'Tis I should bear it, I alone.

THE INSTITUTION OF THE EUCHARIST

Recit.—Tenor and Bass

And he answered and said. He that dippeth his hand with Me in the dish . . . .

Recit.—Soprano

Although our eyes with tears o'erflow,
Since Jesus now must from us go,
His gracious promise doth the soul uplift.
His Flesh and Blood, O precious gift!
He leaves us for our souls' refreshment,
As He while in the world did love His own,
So now, with love unchanging,
He loves them still unto the end.

Aria—Soprano

Jesus, Saviour, I am Thine,
Come and dwell my heart within.
All things else I count but loss,
Glory only in Thy Cross.
Dearer than the world beside
Is the Saviour who hath died.

AT THE MOUNT OF OLIVES

Recit.—Tenor and Bass

And when they had sung an hymn . . . .

Chorale

Receive me, my Redeemer,
My Shepherd, make me Thine;
Of every good the fountain,
Thou art the spring of mine.
How oft Thy words have fed me
On earth with angels' food,
How oft Thy grace hath led me
To highest, heavenly good.

PETER'S DENIAL FORETOLD BY CHRIST

Recit.—Tenor and Bass

Peter answered, and said unto Him . . .

THE AGONY IN THE GARDEN

Recit.—Tenor and Bass

Then cometh Jesus with them unto a place called Gethsemane . . . .

Recit.—Tenor and Chorale

O grief! that bows the Saviour's troubled heart!
His spirit faints, His sorrow veils His face!
(My Saviour, why must all his ill be-fall Thee?)
He to the judgment-hall is brought,
There is no help, no comfort near.
(My sin, alas! from highest Heav'n did call Thee.)
The powers of darkness now assail Him,
His chosen friends will soon forsake Him.
(God took the debt from me, who should have paid it;
On Thee He laid it.)
Ah! if my love Thy stay could be,
If I could weigh Thy grief, and share it,
Could make it less, or help to bear it,
How gladly, how gladly would I watch with Thee!

Aria—Tenor

I would beside my Lord be watching,
By His Cross
I am saved from sin and loss;
His sorrows win my soul its ransom.

Chorus

And so our sin will fall asleep.
The griefs that He for us endureth,
How bitter, yet how sweet, are they.

CHRIST'S PRAYER IN THE GARDEN

Recit.—Tenor and Bass

And he went a little farther, and fell on His face, and prayed, saying, "O My Father, if it be possible, let this cup pass from Me; yet not as I will, but as Thou wilt." . . . .

The Saviour, low before His Father bending,
To gain for man by His oblation
A full salvation.
The love of God toward man commendeth.
He now will drink the Cup

Unto its last and bitterest dregs,
Which with the sin of men is filled
And overflows. He will not shrink,
But suffer all that God hath willed.

Recit.—Tenor and Bass

And he cometh unto the disciples . . . .

Chorale

O Father, let Thy will be done,
For all things well Thou doest,
In time of need refusest none,
But helpest e'en the lowest.
In deep distress
Thou still dost bless,
In wrath rememberest mercy;
Who trusts in Thee
Shall ever be
In perfect peace and safety.

THE BETRAYAL AND ARREST

Recit.—Tenor and Bass

And He came and found them asleep again . . . .

CHRIST IS BOUND AND LED INTO THE CITY

Duet and Chorus—Soprano and Contralto

Behold, my Saviour now is taken,
(Loose Him! leave Him! bind Him not!)
Moon and stars
Have for grief the night forsaken,
Since my Saviour now is taken.
They lead Him hence; with cords they bind Him!
Have lightnings and thunders their fury forgotten?
Then open, O fathomless pit, all thy terrors!
Destroy them, o'erwhelm them, devour them, consume them
With tumult of rage,
The treach'rous betrayer, the merciless throng.

THE DISCIPLES FORSAKE CHRIST

Recit.—Tenor and Bass

And behold, one of them which were with Jesus . . . .

THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND

Chorale

O man thy grievous sin bemoan,
For which Christ left His Father's throne,
From highest heaven descending.
Of Virgin pure and undefiled,
He here was born, our Saviour mild,
For sin to make atonement.
The dead He raised to life again,
The sick He freed from grief and pain,
Until the time appointed,
That He for us should give His Blood,
Should bear our sins' o'erwhelming load,
The shameful Cross enduring.

INTERVAL

PART II

PROLOGUE

THE DAUGHTER OF ZION SEEKS THE SAVIOUR

Aria—Contralto and Chorus

Ah! now is my Saviour gone.
(Whither is thy beloved gone,
O thou fairest among women?)
Whither went He? I would follow.
(Whither has thy friend gone aside?)
Ah! my Lamb the slayers hold Thee,
Where now is my Saviour gone?
(For we would go with thee to seek Him.)
Ah! how shall I find an answer
To assure my anxious soul?
Ah! where is my Saviour gone?

IN THE COURT OF CAIAPHAS

Recit.—Tenor

And they that had laid hold on Jesus . . . .

CHRIST'S SILENCE BEFORE CAIAPHAS

Recit.—Tenor and Contralto

Yea, though many false witnesses came . . . .

Recit.—Tenor

He holds His peace, though men accuse Him falsely
That thereby He may show us how deep compassion works within Him
To bear our sorrows in His heart.
So we, when call'd to suffer wrong,
Should strive to be like Him,
And in affliction hold our peace.

Recit.—Tenor and Bass

And the high priest answered, and said unto Him . . .

Double Chorus

He worthy is of death.

Recit.

Then did they spit in His face, and buffeted Him, and others smote Him with the palms of their hands, saying:

Double Chorus

Now tell us, Thou Christ, who is he that smote Thee?

Chorale

O Lord, who dares to smite Thee,
And falsely to indict Thee,
Deride and mock Thee so?
Thou canst not need confession,
Who knowest not transgression,
As we and all our children know.

PETER'S DENIAL

Recit.—Tenor, Soprano and Bass

Now Peter was sitting without in the court . . . .

Chorus

Surely thou also art one of them, for thy speech betrayeth thee.

Recit.

Then began he to curse and to swear, I know not the man . . . .

Aria—Contralto

Have mercy, Lord, on me,
Regard my bitter weeping.
Look on me,
Heart and eyes both weep to Thee
Bitterly.

Chorale

Lamb of God, I fall before Thee,
Humbly trusting in Thy Cross;
That alone be all my glory.
All things else I count but loss.
Jesu, all my hope and joy
Flow from Thee, Thou sov'reign good,
Hope, and love, and faith, and patience,
All were purchased by Thy Blood.

THE END OF JUDAS

Recit.—Tenor, Bass and Chorus

Now when the morning was come . . . .

Recit.—Tenor and Bass

And he cast down the pieces of silver . . . .

Aria—Bass

Give, O give me back my Lord,
See the silver, price of blood
At your feet in horror poured
By the lost betrayer.

BEFORE PILATE

Recit.—Tenor and Bass

Jesus stood before the governor . . . .

Chorale

(in which the audience is requested to join)

Commit thy way to Jesus,
Thy burdens and thy cares;
He from them all releases,
He all thy sorrow shares.
He gives the winds their courses,
And bounds the ocean's shore,
He suffers not temptation
To rise beyond thy power.

BARABBAS

Recit.—Tenor, Soprano, Bass

Now at that feast the governor was wont to release unto the people a prisoner . . . .

Double Chorus

Let Him be crucified

Recit.—Tenor and Bass

And the governor said, Why, what evil hath He done?

Recit.—Soprano

To all men Jesus good hath done:
The blind man hath He given sight,
The lame man made to walk.
He told us of His Father's Word,
He cast the devils forth,
The mourners hath He comforted;
In Him a friend the sinner found.
Save good, my Jesus nought hath done.

Aria—Soprano

For love my Saviour now is dying,
Of sin and guilt He knoweth nought.
So eternal desolation
And the sinner's righteous doom
Shall not rest upon my spirit.

Recit.—Tenor and Chorus

But they cried out the more, saying, Let Him be crucified.
When Pilate therefore saw that he prevailed nothing . . . .

Chorus

His blood be on us and on our children.

THE SCOURGING

Recit. Tenor

Then released he Barabbas unto them . . . .

Recit.—Contralto

O gracious God!
Behold, the Saviour standeth bound.
They scourge Him now, and smite and wound Him!
Tormentors, stay your hands!
Are not your hearts with pity moved
To see such anguish meekly borne?
Ah, no! your hearts are hard,
And must be like the rock itself,
Nay, more unyielding still.
Have pity! stay your hands!

THE CROWNING WITH THORNS

Recit.—Tenor

Then the soldiers of the governor took Jesus into the common hall . . . .

Double Chorus

Hail, King of the Jews!

Chorale

O sacred Head, surrounded
By crown of piercing thorn!
O bleeding Head, so wounded,
Reviled, and put to scorn!
Death's pallid hue comes o'er Thee,
The glow of life decays,
Yet angel-hosts adore Thee,
And tremble as they gaze.

In this Thy bitter Passion,
Good Shepherd, think of me
With Thy most sweet compassion,
Unworthy though I be:

Beneath Thy cross abiding,
For ever would I rest,
In Thy dear love confiding,
And with Thy presence blest.

THE WAY OF THE CROSS

Recit.—Tenor

And after that they had mocked Him . . . .

THE CRUCIFIXION

Recit.—Tenor

And when they were come unto a place called Golgotha . . . .

Double Chorus and Recit.

Thou that destroyest the temple of God, and buildest it in three days, save Thyself: If Thou be the Son of God, come down from the cross. Likewise also the chief priests mocking Him, with the scribes and elders, said, He saved others, Himself he cannot save: If He be King of Israel, let Him now come down from the cross, and we will believe Him. He trusted in God: let Him deliver Him now if He will have Him; for He hath said, I am the Son of God.

Recit.—Tenor

The thieves also which were crucified with Him, cast the same in His teeth.

Recit.—Contralto

Ah, Golgotha! Unhappy Golgotha!
The Lord of Glory here 'mid shame and scorn must perish;
The blessed Saviour of the world
Upon th' accursed Tree now hangs;
The Lord who heaven and earth created.
Of life and light is now bereft;
The Sinless here as Sinner dieth.
Ah, how this grief doth pierce my soul!
Ah, Golgotha! Unhappy Golgotha!

Contralto Aria and Chorus

See the Saviour's outstretched Hands!
He would draw us to Himself.
Come! come! (Come where?)
In Jesu's bosom
Seek redemption, seek ye mercy,
Seek them! in Jesu's bosom.
Live ye, die ye, rest ye here,
Ye whom sin and guilt oppress,
Rest ye! in Jesu's bosom.

THE DEATH OF CHRIST

Recit.—Tenor, Bass and Chorus

Now from the sixth hour there was darkness over all the land unto the ninth hour . . . .

Chorale

Be near me, Lord when dying,
O part not Thou from me!
And to my succour flying,
Come, Lord, and set me free!
And when my heart must languish
In death's last awful throe,
Release me from mine anguish,
By thine own pain and woe.

AFTER THE CRUCIFIXION

Recit.—Tenor

And behold, the veil of the temple was rent in twain . . . .

Chorus

Truly this was the Son of God . . . .

AT THE DESCENT FROM THE CROSS

Recit.—Bass

At evening, hour of calm and peace,
Was Adam's fall made manifest;
At evening, too, the Lord's redeeming love;
At evening homeward turned the dove
And bore the olive-leaf as token.
O beauteous time! O evening hour!
Our lasting peace is now with God made sure,
For Jesus hath His Cross endured.
His body sinks to rest.
Go, loving servant, ask thou it—
Go, be it thine, the lifeless Saviour's Body.
O wondrous Gift! O precious, holy Burden!

THE BURIAL

Recit.—Tenor and Double Chorus

And Joseph took the body . . . .

Recit.—Soprano, Contralto, Tenor, Bass and Chorus

And now the Lord to rest is laid,
Lord Jesu, fare Thee well.

His task is o'er; for all our sin He hath atoned.
O blest and holy Body,
See, with repentant tears we would bedew it,
Which our offence to such a death has brought.
While life shall last, O let Thy sufferings claim our love,
Since Thou for man salvation sure hast wrought.

Double Chorus

In tears of grief, dear Lord, we leave Thee.
Hearts cry to Thee, O Saviour dear.
Lie Thou softly, softly here.
Rest Thy worn and bruised Body.
At Thy grave, O Jesu blest,
May the sinner, worn with weeping,
Comfort find in Thy dear keeping,
And the weary soul find rest.
Sleep in peace,
Sleep Thou in the Father's breast.

THE END

UNIVERSITY SINGERS

CHORUS I

Soprano

Mary Allen
Jane Anderson
Sonya Bernhardson
Donna Gail Feldberg
Shirley Fisher
Marjorie Godel
Phyllis Harris
Heilwig von Koenigsloew
Janet Learmonth
Helen Masciuch
Alice Mix
Edna Nazar
Ruth New
Carol Shaw
Mavis Thompson
Marion Ure
Maimie Young
Doreen Youngs

Alto

Erina Clegg
Marianne Elder
Pamela Lambert
Helen Lampitt
Grace Lott
Margaret Molloy
Evelyn Norman
Elizabeth Salter
Diane Stover
Eleanor Thompson
Lillian Upright
Maida Van Kirk
Jean Zwicky

Tenor

Paul Bourret
John Calvert
James Malcolm
John New
Gerald Shaw

Bass

William Baergen
Theo Bruseker
Orval Doney
Heinz Feldberg
William Horton
John Hudson
Harry Hulleman
Ron Mossman

CHORUS II

Soprano

Aline Blain
Grace Brett
Mona Clegg
Shirley Crowle
Rosemarie Dalgleish
Eunice de Vos
Gwen Gagne
Betty Gayler
Ann Grant
Beverley Iwaasa
Louise Jensen
Arta Johnson
Renate von Koenigsloew
Betty Lou McCord
Marjorie McLeod
Hilda Robinson
Olie Rudyk
Mary Schweitzer
Louise Van den Berg

Alto

Darlaine Blackburn
Irene Bullock
Ann Castle
Jacqueline Charlesworth
Nell Gillard
Shirley Gillis
Joyce Hendrickson
Shirley Jones
Enid Kelsey
Valerie Kreutzer
Mildred McFadzean
Sandra Munn
Jean Rawlinson
Irma Rowlands

Tenor

Jake Baergen
Harry Hill
Walter Kunkel
James New

Bass

Tom Colbens
Martin Dodson
James Gayler
John Godel
John Hendriksen
Charles Norman
Douglas Oke
James Whittle

MUSIC DIVISION CHORUS

CHORUS I

Soprano

Merle Bentley
Sandra Blackburn
Sandra Carruthers
Arlene Clumstad
Heather Florence
Leona Fry
Diane Geldreich
Terlene Haidner
Wendy Hodgson
Lucy Hominuke
Dorothy Huff
Sandra Janzen
Trudy Lee
Theresa Long
Patricia Marshall
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Carol Matthews
Gwen Miller

Alto

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Enid Repp

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Allan Bell

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Vernon Murgatroyd
David Nattress
Gordon Nicholson

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Sharon Necyk
Glenda Patterson
Fay Ellen Peden
Lila Pobran
Anna Puzey
Olga Rausch
Iris Samoil
Virley Sampson
Diane Schroter
Francene Shuler
Judith Sibbald
Joan Simon
Judith Sommers
Lila Toope
Elizabeth Walker
Sheila Whittaker
Norma Zwierschke

Alto

Sharon Lang
Lillie Levy
Rhoda Lilge
Lori McDougall
Glenda Moore
Linda Mowat
Martha Munz
Marlene Nepstad
Gayle Olderskog
Sharon Peterson
Lynn Pointen
Lorraine Rachinski
Carol Riebel
Lois Samis
Sally Scott
Sylvia Smith
Patricia Thompson
Karen Wilson
Anne Wozak
Linda Zwicker

Tenor

Leonard Rousseau
William Somers

Bass

Terry O'Brien
Hugh Phillips
Donald Piska
Cecil Pretty
Gordon Richardson
David Smith
Leo Snye
Gerald Taylor
Robert Weir
Gary White
Peter Witherly

ALL SAINTS' CATHEDRAL CHOIR

Soprano

Mary Bailey
Margaret Bishop
Doreen Brown
Sharon Crowle
Nan Downey
Donna Gail Feldberg
Rosalie Parker
Peggy Peckover
Vivian Phillips
Dorothy Teape
Elizabeth Vozoff

Alto

Kay Barker
Elfleda Morgan
Winnifred Roscoe
Linda Steers

Tenor

John Brown
Linnard Scowen
Jules Tuba

Bass

John Bailey
Reginald Brown
Edmond de Laroque
Timothy Holgate
Wilfred Parker
Ernest Pelluet
Charles Sweetlove

RIPIENO CHORUS — ALL SAINTS' CATHEDRAL BOYS' CHOIR

SOLOISTS

JESUS—Robert Publow

Judas, Peter ..... Harry Hill

First Priest ..... John Calvert

First Maid, Pilate's Wife ..... Aline Blain

EVANGELIST—Jan Van der Gucht

Pilate ..... Paul Bourret

Second Priest, High Priest ..... William Baergen

Second Maid ..... Donna Gail Feldberg

SOPRANOS — Elizabeth Stangeland
— Ruth New
CONTRALTO — June Hunt
TENOR — Arthur Querrengesser
BASS — Ronald Nelsen

HARPSICHORD — Sandra Munn
ORGAN — Hugh H. Bancroft
CONDUCTOR — Richard S. Eaton

ORCHESTRAS

ORCHESTRA I	ORCHESTRA II
Violin	**Violin**
Thomas Rolston	Marguerite Marzantowicz
Zonia Johnson	Alexander Nichol
Frank Dunnigan	Rosalyn Whyte
Elaine Mossop	Marlin Wolfe
Robert Klose	Edgar Williams
Broderyck Olson	Christopher Jordan
Theodore Lindskoog	Lydia Shaw
James Montalbetti	Donna Jenkins
Viola	**Viola**
Nicholas Pulos	Dorothie Langmo
Joan Lord	Evan Verchomin
Cello	**Cello**
Kurt Trachsel	Harcourt Smith
Diane Seymour	Regula Qureshi
Double Bass	**Double Bass**
Wilmer Fawcett	George Woodall
Flute	**Flute**
Harlan Green	Alan Clarke
Joan Pecover	J. A. Bergman
Oboe	**Oboe**
Gerald Van der Linden	Helenka De Coutere
Robert Cockell	Mary Cockell
Bassoon	**Bassoon**
Eddie Bayens	Rudolf Beck

THE UNIVERSITY OF ALBERTA

MUSICAL CLUB

presents its

13th ANNUAL

CHRISTMAS CONCERT

CONVOCATION HALL

Sunday, December 6, 1964

at 3:00 p.m.

THE UNIVERSITY OF ALBERTA, EDMONTON
MUSICAL CLUB
1964-65

●

PATRONS
Mrs. J. Grant Sparling
Dr. D. B. Scott

EXECUTIVE OF THE MUSICAL CLUB

Honorary President - Prof. A. B. Crighton
President - - - - - - Linda Zwicker
Vice-President - - - - - Joan Lord
Business Manager - - - David Smith
Secretary - - - - Lorraine Rachinski
Publicity - - - - - - - Lois Samis

EXECUTIVE MEMBERS
Michael Massey
Archie Stone
James Moscavich

Program under the direction of:
R. S. Eaton
and
Thomas Rolston

Program

I

Carol Singing

The First Nowell

Good Christian Men Rejoice

II

Break Forth, O Beauteous Heavenly Light ..... J. S. Bach

Away In A Manger ..... Norman

Ding Dong! Merrily On High ..... French

MUSIC DIVISION CHORUS

III

Carol Singing

God Rest You Merry, Gentlemen

Christ Was Born on Christmas Day

IV

The Linden Tree Carol ..... German

*I Saw Three Ships ..... English

Torches ..... John Joubert

MUSIC DIVISION CHORUS

*Soloists—Victoria Wynnychuk, Betty Cragg,
Sandra Carruthers, Leonard Rousseau
Archie Stone—Pianist

V

Chorale—Preludes for Organ

(a) In Dulci Jubilo—J. S .Bach

(b) In dir ist Freude—J. S. Bach

JOHN LEWIS

VI

Concerto Grosso, Op. 6, No. 8 ..... Corelli

'The Christmas Concerto'

THE MUSIC DIVISION CHAMBER ORCHESTRA

VII

*We've Been Awhile Awandering ..... Yorkshire

The Holly and the Ivy ....English

See Amid the Winter's Snow ..... John Goss

MUSIC DIVISION CHORUS

*Soloists—David Estrin, Leonard Rousseau
Victoria Wynnychuk

VIII

Carol Singing

The Westminster Carol

O Little Town of Bethlehem

O Come All Ye Faithful

THE MUSIC DIVISION CHORUS—1964-65

Soprano

Sherry Belcourt
Sandra Blackburn
Irene Braybrook
Patricia Burrows
Sandra Carruthers
Colleen Carter
Elaine Conroy
Betty Cragg
Clare Cragg
Heather Florence
Carla Fraser
Enid Frobb
Leona Fry
Lucy Hominuke
Isobel Inglis
Sandra Janzen
Lexie King
Pauline Koroluk
Trudie Lee
Trudy Martens
Norma McLaren
Judith Miller
Pat Mulka
Cherryle Olson
Valerie Osborn
Fay Ellen Peden
Lorraine Peta
Ruth Plato
Bonnie Proudfoot
Olga Rausch
Maureen Schweitzer
Ann Sheriff
Joan Simon
Sister Mary Ellen
Judy Sommers
Jean Stewart
Wendy Warren
Victoria Wynnychuk
Norma Zwierschke

Alto

Lilia Baziuk
Constance Blackburn
Lynne Breau
Susan Campbell
Janice Coates
Hazel Dalton
Cecilia Dencer
Carol Flegel
Georgette Hamel
Catherine Hamman
Peggy Hendricks
Elaine Hereford
Linda Hood
Pat Hooper
Janice Ingham
Eunice Johnson
Heather Johnston
Jennifer Kilborn
Donna Koziak
Raymonde Limoges
Rhoda Lilge
Margaret Lockhart
Joan Lord
Valentina Lorenzo
Judith Malcolm
Evangeline McNaughton
Marlene Nepstad
Esther Otterbein
Glenda Patterson
Dianne Pearce
Sharon Peterson
Wyona Pilling
Lorraine Rachinski
Lois Samis
Sally Scott
Sharon Sharpe
Donna Smith
Sylvia Smith
Olympia Spoulas
Marlene Stepaniuk
Carol Susut
Esther Veldhuis
Doreen Wagner
Margaret Welter
Ann Wozak
Linda Zwicker

Tenor

Donald Fisher
Broderyck Olson
Leonard Rousseau
Ken Storheim
Alan Vawter
Gordon Wickens

Bass

Reinhard Berg
Fred Bryant
Daniel Butler
John Butler
Peter Costigan
Gordon Curtis
Stephen Cregg
David Estrin
Bill Fawcett
Alan Fielding
Robert Hall
Brian Harris
Joseph Hollner
Gerald Inman
David Israelson
John Lewis
Michael Massey
Ken McAra
Vernon Murgatroyd
Jerry Ozipko
Cecil Pretty
Nicholas Pulos
Gordon Richardson
David Sagert
David Smith
Leo Snye
Archie Stone
Evan Verchomin
Garry White
James Whittle
Peter Witherly

THE MUSIC DIVISION CHAMBER ORCHESTRA

●

Violins

Thomas Rolston
G. T. Lindskoog
Frank Dunnigan
Victoria Wynnychuk
Judith Miller
Jerry Ozipko
Max Superstein

Cellos

Denis Lazarowich
Doreen Wakefield

Organ (continuo)

James Whittle
John Lewis

Violas

Evan Verchomin
Nicholas Pulos
Joan Lord
Cecilia Dencer
David Rhein

Bass

Wilmer Fawcett
Patricia Brine

CONCERT BAND

presents its

FIRST

ANNUAL CONCERT

Friday, January 22nd, 1965

8:15 p.m.

CONVOCATION HALL
Edmonton

Dave Blacker
conductor

ABOUT THE CONCERT BAND

The University Concert Band is a recent arrival on the Edmonton Campus. From our first practice, held in August 1964 with 16 musicians present, we have expanded to 50 pieces. The Band is being directed by David Blacker, a Bachelor of Education student at the U. of A. Dave, a fine trombonist, has had many years of music training and experience. The Band was organized and founded through the efforts of Mac Campbell, the Band's president.

Since its inception, the Band has been very busy and soon proved that it was a valuable contribution to the University. Activities such as football games, the U. of A. Rodeo, the Edmonton Community Fund "Blitz" day, and Campus Concerts keep the Band occupied. Proposed activities include numerous concerts outside Edmonton as well as our Formal Concert in Edmonton.

The University Concert Band is very grateful to the sponsors for the opportunity of presenting this concert and looks forward to repeat performances in the future.

CONCERT BAND EXECUTIVE

President ..... Mac Campbell
Treasurer ..... Pete Witherly
Secretary ..... Betty French
Librarian ..... Sonja Masciuch
Stage Manager ..... Tom Powell
Social Convenor ..... Dorothy Ballentine

Program

O CANADA

EL CHACO ..... *Robert Logan*
(Concert March)

POET AND PEASANT ..... *Fr. V. Suppé*
(Overture) arr. by M. C. Meyerelles

LONDONDERRY AIR ..... arr. by *Harold Walters*

WHIRLIGIG ..... *Frank D. Cofield*
(Trombone Trio)

SEASCAPE ..... *Glen Osser*

HIGHLIGHTS FROM "THE SOUND OF MUSIC"
Richard Rodgers
arr. by Howard Cable

INVERCARGILL ..... *Alex F. Lithgow*
(March) arr. by L. P. Laurendeau

INTERMISSION

CLASSICS FOR BRASS CHOIR ..... arr. by *Clifford Barnes*

THE BLUE-TAIL FLY ..... *Clare E. Grundman*

VIENNESE REFRAIN ..... arr. by *Art Dedrick*
(Trombone Solo—Don Fisher)

HEBRIDES SUITE ..... *Clare E. Grundman*
(a) The Peat-fire Flame
(b) An Eriskay Love Lilt
(c) Milking Song
(d) The Road to the Isles

HIGHLIGHTS FROM "MY FAIR LADY"
Frederick Loewe
arr. by C. Paul Herfurth

THE STARS AND STRIPES FOREVER
John Philip Sousa
arr. by Harold L. Walters

GOD SAVE THE QUEEN

BAND MEMBERS

CLARINETS

Jim Moscovich ..... Lethbridge
Betty French ..... Calgary
Dean White ..... Camrose
John Card ..... Lethbridge
Bob Weir ..... Edmonton
Alan Fielding ..... Camrose
Ron Hannah ..... Edmonton
Sonja Masciuch ..... Athabasca
Sharon Gunn ..... Irma
Wayne Ingram ..... Edmonton
Linda Zwicker ..... Athabasca

BASS CLARINET

Eugene Osoba ..... Edmonton

OBOE

Allen Simonson ..... Edmonton
Karen McBride ..... Hinton

FLUTES

Cleve Hickman ..... Edmonton
Dennis Zomershoe ..... Edmonton
Arlene Stubel ..... Athabasca

SAXOPHONES (Alto)

Jerry Taylor ..... Edmonton
Sharon Carefoot ..... Waskatenau
Vic. Lepp ..... Saskatoon, Sask.

SAXOPHONE (Tenor)

Craig Montgomerie .... Lethbridge

SAXOPHONE (Baritone)

Bryson Murray ..... Edmonton

TRUMPETS

Pete Witherley ..... Edmonton
Mac Campbell ..... Lethbridge
Dorothy Ballentine ..... Irma
Robert Sabine ..... Unity, Sask.
Ken McAra ..... Edmonton
John Markin ..... Camrose
Tom Powell ..... Edmonton
Neil Ballash ..... Edmonton
Robert Hall ..... Lethbridge

TROMBONES

Don Fisher ..... Edmonton
Ray Johnson ..... Camrose
Harry Davis ..... Camrose
Art Cronk ..... Dawson Creek, B.C.

HORNS

Dave Smith ..... Lethbridge
Frank Dunnigan ..... Edmonton
Don Cameron ..... Calgary
Wen Witherley ..... Sherwood Park

TUBAS

Cecil Pretty ..... Edmonton
Ted Brown ..... Victoria, B.C.

EUPHONIUMS

Evon Vercholen ..... Edmonton
Peter Brockley ..... Edmonton

PERCUSSION

Joanne Kalfleich ..... Calgary
Wilf Willing ..... Stony Plain
Barbara Blacker ..... Stony Plain

Acknowledgments

The University Concert Band wishes to thank the following firms for their assistance in producing this program:

ROBINSON AND SONS MUSIC
10011 - 105 Street
Edmonton

GOERTZ STUDIOS
10043 - 102 Street
Edmonton

CANADIAN COACHWAYS LTD.
120th Street and 108th Avenue
Edmonton

MUSIC DIVISION CHAMBER ORCHESTRA
Thomas Rolston, Director

Sunday, February 7, 1965 8:15 p.m.

Telemann: Suite in D
Overture
La Trompette
Sarabande
Gigue

Joan Lord, Viola

Bach: Concerto in E
Allegro

Jerry Ozipko, Violin

Mozart: Concerto in Eb
Allegro moderato
Romanza andante
Rondo: allegro vivace

David Smith, French Horn

INTERMISSION

Mozart: Concerto in A
Allegro aperto

G.T.Lindskoog, Violin

Bach: Concerto in F
Allegro
Andante
Allegro

Michael Massey, piano

- - - 0 - - -

THURSDAY, MARCH 11th, 1965 4:30 p.m. CONVOCATION HALL

MUSIC DIVISION

UNIVERSITY OF ALBERTA

EDMONTON

PRESENTS A MATINEE RECITAL

MOZART.....Sonata in E minor (K. 304)

Allegro

Judi Miller, violin
Lorraine Rachinski, piano

JOHN JOUBERT.....Sonata, Op. 6

Allegro

Joan Lord, viola
David Sagert, piano

BRAHMS.....Horn Trio (1st movement)

Broderyck Olson, violin
David Smith, horn
Linda Zwicker, piano

BACH.....Prelude (English Suite in A minor)

BEETHOVEN.....Sonata in D minor, Op. 31, No. 2
(1st movement)

CHOPIN.....Nocturne, Op. 27, No. 1

DEBUSSY.....Prelude (Pour le Piano)

HINDEMITH.....Sonata No. 2 (1st movement)

Linda Zwicker, piano

TONIGHT - at 8:30 p.m. - the Graduation Recital of

GLENDA PATTERSON, pianist

MUSIC DIVISION—EDMONTON

presents

RECITAL WEEK

Monday, March 8 through Sunday, March 14, 1965

CONVOCATION HALL, THE UNIVERSITY CAMPUS AT 8:30 P.M.

Each evening—with special matinee performances on the Thursday, Saturday and Sunday—students of the Music Division, fulfilling the recital requirements of the BACHELOR OF MUSIC program and other students of the Division including especially invited student guests, will present recitals consisting of chamber music works, instrumental and vocal solos.

UNIVERSITY STAFF, STUDENTS AND THE PUBLIC ARE INVITED TO ATTEND

FREE ADMISSION

MONDAY, MARCH 8—8:30 p.m.

Graduation Recital

MARLENE NEPSTAD, *piano*

MOZART ..... Sonata in C minor, K. 457

BRAHMS ..... Ballade, Op. 118, No. 3
Intermezzo, Op. 116, No. 6
Capriccio, Op. 116, No. 3
Rhapsody, Op. 79, No. 1

PENTLAND ..... Studies in Line

PHILLIPS ..... Sonatina

INTERMISSION

BRAHMS ... Sonata No. 2 in E flat for viola and piano
Marlene Nepstad, *piano*
Evan Verchomin, *viola*

TUESDAY, MARCH 9—8:30 p.m.

Graduation Recital

NICHOLAS PULOS, *viola*
with
MICHAEL MASSEY, *piano*

BACH ..... Gamba Sonata No. 3 in G minor

MOZART, Clarinet Trio with Daryl Elaison, clarinet

INTERMISSION

BRAHMS ..... Sonata in F minor

WEDNESDAY, MARCH 10—8:30 p.m.

Graduation Recital

JENNIFER KILBORN, *piano*

BACH ..... Toccata in G

BEETHOVEN ..... Sonata in D minor, Op. 31, No. 2

LISZT ..... Etude in D flat major (Un Sospiro)

DEBUSSY ..... La Cathedrale engloutie
(Preludes, Vol. I)

COPLAND ..... The Cat and the Mouse

INTERMISSION

BRAHMS ..... Sonata No. 1 for cello and piano
Walter Meyer, *cello*
Jennifer Kilborn, *piano*

THURSDAY, MARCH 11—4:30 p.m.

MOZART ..... Sonata in E minor (K. 304)
Judi Miller, *violin*
Lorraine Rachinski, *piano*

JOHN JOUBERT ..... Sonata, Op. 6
Joan Lord, *viola*
David Sagert, *piano*

BACH ..... Prelude (English Suite in A minor)

BEETHOVEN ..... Sonata in D minor, Op. 31, No. 2 (1st Movement)

CHOPIN ..... Nocturne, Op. 27, No. 1

DEBUSSY ..... Prelude (Pour le Piano)

HINDEMITH ..... Sonata No. 2 (1st movement)
Linda Zwicker, *piano*

BRAHMS ..... Horn Trio (1st movement)
Broderyck Olson, *violin*
David Smith, *horn*
Linda Zwicker, *piano*

THURSDAY, MARCH 11—8:30 p.m.

Graduation Recital

GLENDA PATTERSON, *piano*

BEETHOVEN ..... Sonata, Op. 2, No. 3

BRAHMS ..... Intermezzo, Op. 119, No. 1
Intermezzo, Op. 119, No. 2
Intermezzo, Op. 119, No. 3
Rhapsody, Op. 119, No. 4

KENNAN ..... Three Preludes

INTERMISSION

FAURE ..... Piano Quartet in C minor
Glenda Patterson, *piano*
Ted Lindskoog, *violin*
Nicholas Pulos, *viola*
Walter Meyer, *cello*

FRIDAY, MARCH 12—8:30 p.m.

Graduation Recital

JOHN BUTLER, *piano*

BACH ..... Toccata in G minor

CHOPIN ..... Ballade In F, Op. 38

DEBUSSY ..... Etude pour les notes repetees

DEBUSSY ..... Ondine (Preludes, Vol. II)

PROKOFIEV ..... Sonata No. 3, Op. 28

INTERMISSION

BRAHMS ..... Piano Quartet in G minor
John Butler, *piano*
Broderyck Olson, *violin*
Evan Verchomin, *viola*
Denis Lazarowich, *cello*

SATURDAY, MARCH 13—3:00 p.m.

Songs for Voice and Harp

Glenda Patterson, *voice*
Judi Miller, *harp*

BACH ..... Allemande, Sarabande, Gavotte (English Suite in G minor)

BEETHOVEN ..... Sonata Op. 10, No. 2 (1st movement)

DEBUSSY ..... La Terrasse des Audiences du Claire de Lune
Lorraine Rachinski, *piano*

HAYDN ..... Trio in C major No. 12
Judi Miller, *violin*
Lois Samis, *bassoon*
Lorraine Rachinski, *piano*

SATURDAY, MARCH 13—8:30 p.m.

JOHN WEINZWEIG ..... Sonata for Violin and Piano

Victoria Wynnychuk, *violin*
Sandra Carruthers, *piano*

Organ and Brass Ensemble:

Peter Witherly, *trumpet*
Peter Amundsen, *trumpet*
David Smith, *horn*
Donald Fisher, *trombone*
John Lewis, *organ*

INTERMISSION

Graduation Recital

Wilmer Fawcett, *double bass*

MICHAEL HAYDN ..... Divertimento for Violin, Viola and Bass

Victoria Wynnychuk, *violin*
Nicholas Pulos, *viola*

VERDI ..... Aria from Rigoletto

TELEMANN ..... Suite for 2 horns, 2 violins and bass with

David Smith, *horn*
Wendell Witherly, *horn*
Victoria Wynnychuk, *violin*
Evan Verchomin, *violin*

DITTERSDORF ... Symphonia Concertante for Viola, Bass and Piano with

Nicholas Pulos, *viola*
Lucy Hominuke, *piano*

SUNDAY, MARCH 14—3:00 p.m.

BACH ..... Prelude and Fugue in E major (Well Tempered Clavier, Vol. I)

BEETHOVEN ..... Sonata, Op. 13 (Pathetique)

DEBUSSY ..... Canope (Preludes, Vol. II)
Ondine (Preludes, Vol. II)

PHILLIPS ..... Scherzo

Brian Harris, *piano*

MOZART ..... Trio in G, K. 496

Jerry Ozipko, *violin*
Michael Massey, *cello*
Brian Harris, *piano*

INTERMISSION

BACH ..... Brandenburg Concerto No. 6 in B flat for two violas, three cellos and continuo

under the direction of Evan Verchomin

Evan Verchomin, *viola*
Nicholas Pulos, *viola*
Doreen Wakefield, *cello*
Denis Larazowich, *cello*
Regula Qureshi, *cello*
Wilmer Fawcett, *bass*

SUNDAY, MARCH 14—8:30 p.m.

MOZART ..... Horn Quintet in E flat (K. 407)

Broderyck Olson, *violin*
Joan Lord, *viola*
Jerry Ozipko, *viola*
Denis Lazarowich, *cello*
David Smith, *horn*

HAYDN ..... Divertimento in B flat for Woodwind Quintet

John Butler, *flute*
Brian Harris, *oboe*
Linda Zwicker, *clarinet*
Lois Samis, *bassoon*
David Smith, *horn*

MOZART ..... String Quintet in G minor (K. 516)

Ted Lindskoog, *violin*
Broderyck Olson, *violin*
Nicholas Pulos, *viola*
Joan Lord, *viola*
Walter Meyer, *cello*

. . . COMING EVENTS . . .

Two Recitals by First Year B.Mus. Students:

Sunday, April 4, 3:00 p.m.—
David Sagert, piano
Convocation Hall

Sunday, April 11, 3:00 p.m.—
Michael Massey, piano
Convocation Hall

YI-KWEI SZE

Bass-Baritone

ADA BRONSTEIN, Accompanist

AL SEN TI STRINGO E PARTO — "ARIODANTE" ..... Handel

SI, TRA I CEPPI — "BERENICE" ..... Handel

VIER ERNSTE GESAENGE, Opus 121 ..... Brahms

Denn es gehet dem Menschen
Ich wandte mich und sahe
O Tod, wie bitter
Wenn ich mit Menschen und mit Engelszungen

SONGS OF TRAVEL ..... Vaughan Williams

The Vagabond
Bright is the Ring of Words
Let Beauty Awake
Youth and Love
The Roadside Fire

INTERMISSION

SONGS AND DANCES OF DEATH ..... Mussorgsky

Trepak
Lullaby
Serenade
Commander-in-Chief

CYCLE OF FIVE CHINESE SONGS ..... Tcherepnin

My Darling Hung-Tsai
Going Home to celebrate the New Year
Farewell my Love
Love Song of the Wagon Driver
Song of the Hoe

COLUMBIA ARTISTS MANAGEMENT, INC.
Personal Direction: WEINHOLD AND THOMPSON
165 West 57th Street, New York, N.Y. 10019

This concert will be broadcast on the CBC Sunday Night Celebrity Recital
at 10:30 p.m., March 28, 1965

THE PASSION OF OUR LORD

According to St. Matthew

set to music by

JOHANN SEBASTIAN BACH

ALL SAINTS' ANGLICAN CATHEDRAL

Edmonton, Alberta

THURSDAY, APRIL 15, 1965

FRIDAY, APRIL 16, 1965

at 7:30 p.m.

THE ST. MATTHEW PASSION

For centuries during Holy Week the story of the Passion of our Lord has been recited or sung in semi-dramatic form in most of the Christian churches. Towards the end of the 17th century an important development took place in Germany. The reflective element is introduced in the form of prologues and epilogues, and the significance of each event in the narrative is emphasized by means of recitatives, arias, and chorales (or hymns). Such commentaries serve both to impress the meaning of the story on the mind and heart of the believer, and to express the devout feelings which he shares.

The reflective commentaries are given sometimes to solo voices (Recitatives, Arias and Duets) and sometimes to the chorus, (Chorales and Choruses). The chorus is thus at one moment participating in the drama and at another is giving voice to a meditation upon it. It will be noted that in certain general features the structure of the work is not unlike that of Greek Tragedy.

In accordance with established tradition Bach gave the words of the Evangelist (Matthew 26 and 27) to a tenor and those of Jesus to a bass voice; a special characteristic of this particular "Passion" is the accompaniment of the words of Jesus by strings. The chorus (or one of the choruses, for strictly speaking there are two), always takes the part of a number of speakers—The Disciples, the Priests and Scribes, the People, etc.

To assist the listener in making the essential differentiation between the drama proper and the reflective passages, the latter have been printed in italics. Owing to limitations of space, the Scriptural narrative has not been printed in full.

PART I

PROLOGUE

Double Chorus

Come, ye daughters, share my mourning;
See Him! Whom? The Bridegroom Christ.
See Him! How? A spotless Lamb.
See it! What? His patient love.
Look! Look Where? On our offence.
Look on Him. For love of us,
He Himself His Cross is bearing.

Chorale (sung at the same time as the above).

O Lamb of God most holy,
Who on the Cross didst languish;
O Saviour, meek and lowly,
Who suffered bitter anguish;
The sins of man Thou bearest,
Our every grief Thou sharest.
Have mercy on us, O Jesu.

THE ANNOUNCEMENT OF THE PASSION

Recit.—Tenor and Bass

When Jesus had finished all these sayings . . .

Chorale

O blessed Jesu, how hast Thou offended,
That now on Thee such judgment has descended?
Of what misdeed hast thou to make confession?
Of what transgression?

THE RULERS CONSPIRE AGAINST CHRIST

Recit.—Tenor and Bass

Then assembled together the chief priests . . . .

Double Chorus

Not upon the feast, lest haply there be an uproar among the people.

THE ANOINTING AT BETHANY

Recit.

Now when Jesus was in Bethany . . .

Chorus

To what purpose is this waste? For this ointment might have been sold for much, and given to the poor.

Recit.—Tenor and Bass.

When Jesus understood it . . .

Recit.—Contralto

My Master and my Lord,
In vain do Thy disciples chide Thee
Because this pitying woman,
With ointment sweet, Thy flesh
For burial maketh ready.
O grant to me, beloved Lord,
The tears wherewith my heart o'erfloweth
An unction on Thy Head may pour.

Aria—Contralto

Grief for sin,
Rends the guilty heart within.
May my weeping and my mourning
Be a welcome sacrifice.
Loving Saviour, hear in mercy!

THE TREASON OF JUDAS

Recit.—Tenor and Bass

Then one of the twelve, called Judas Iscariot . . .

Aria—Soprano

Break in grief, Thou loving heart;
For a son whom Thou hast nourished,
Yea, a friend whom Thou hast cherished,
Gathers cruel foes around Thee,
And will like a serpent wound Thee.

THE PREPARATION OF THE PASSOVER

Recit.

Now the first day of the feast of unleavened bread, the disciples came to Jesus, saying unto Him:

Chorus

Where wilt Thou that we prepare for Thee to eat the Passover?

Recit.—Tenor and Bass

And He said, Go into the city to such a man . . .

Chorus

Lord, is it I?

Chorale

'Tis I, whose sin now binds Thee,
With anguish deep surrounds Thee,
And nails Thee to the Tree;
The torture Thou art feeling,
Thy patient love revealing,
'Tis I should bear it, I alone.

THE INSTITUTION OF THE EUCHARIST

Recit.—Tenor and Bass

And he answered and said. He that dippeth his hand with Me in the dish . . . .

Recit.—Soprano

Although our eyes with tears o'erflow,
Since Jesus now must from us go,
His gracious promise doth the soul uplift.
His Flesh and Blood, O precious gift!
He leaves us for our souls' refreshment,
As He while in the world did love His own,
So now, with love unchanging,
He loves them still unto the end.

Aria—Soprano

Jesus, Saviour, I am Thine,
Come and dwell my heart within.
All things else I count but loss,
Glory only in Thy Cross.
Dearer than the world beside
Is the Saviour who hath died.

AT THE MOUNT OF OLIVES

Recit.—Tenor and Bass

And when they had sung an hymn . . . .

Chorale

Receive me, my Redeemer,
My Shepherd, make me Thine;
Of every good the fountain,
Thou art the spring of mine.
How oft Thy words have fed me
On earth with angels' food,
How oft Thy grace hath led me
To highest, heavenly good.

PETER'S DENIAL FORETOLD BY CHRIST

Recit.—Tenor and Bass

Peter answered, and said unto Him . . .

THE AGONY IN THE GARDEN

Recit.—Tenor and Bass

Then cometh Jesus with them unto a place called Gethsemane . . . .

Recit.—Tenor and Chorale

O grief! that bows the Saviour's troubled heart!
His spirit faints, His sorrow veils His face!
(My Saviour, why must all his ill be-fall Thee?)
He to the judgment-hall is brought,
There is no help, no comfort near.
(My sin, alas! from highest Heav'n did call Thee.)
The powers of darkness now assail Him,
His chosen friends will soon forsake Him.
(God took the debt from me, who should have paid it;
On Thee He laid it.)
Ah! if my love Thy stay could be,
If I could weigh Thy grief, and share it,
Could make it less, or help to bear it,
How gladly, how gladly would I watch with Thee!

Aria—Tenor

I would beside my Lord be watching,
By His Cross
I am saved from sin and loss;
His sorrows win my soul its ransom.

Chorus

And so our sin will fall asleep.
The griefs that He for us endureth,
How bitter, yet how sweet, are they.

CHRIST'S PRAYER IN THE GARDEN

Recit.—Tenor and Bass

And he went a little farther, and fell on His face, and prayed, saying, "O My Father, if it be possible, let this cup pass from Me; yet not as I will, but as Thou wilt." . . . .

The Saviour, low before His Father bending,
To gain for man by His oblation
A full salvation.
The love of God toward man commendeth.
He now will drink the Cup

Unto its last and bitterest dregs,
Which with the sin of men is filled
And overflows. He will not shrink,
But suffer all that God hath willed.

Recit.—Tenor and Bass

And he cometh unto the disciples . . . .

Chorale

O Father, let Thy will be done,
For all things well Thou doest,
In time of need refusest none,
But helpest e'en the lowest.
In deep distress
Thou still dost bless,
In wrath rememberest mercy;
Who trusts in Thee
Shall ever be
In perfect peace and safety.

THE BETRAYAL AND ARREST

Recit.—Tenor and Bass

And He came and found them asleep again . . . .

CHRIST IS BOUND AND LED INTO THE CITY

Duet and Chorus—Soprano and Contralto

Behold, my Saviour now is taken,
(Loose Him! leave Him! bind Him not!)
Moon and stars
Have for grief the night forsaken,
Since my Saviour now is taken.
They lead Him hence; with cords they bind Him!
Have lightnings and thunders their fury forgotten?
Then open, O fathomless pit, all thy terrors!
Destroy them, o'erwhelm them, devour them, consume them
With tumult of rage,
The treach'rous betrayer, the merciless throng.

THE DISCIPLES FORSAKE CHRIST

Recit.—Tenor and Bass

And behold, one of them which were with Jesus . . . .

THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND

Chorale

O man thy grievous sin bemoan,
For which Christ left His Father's throne,
From highest heaven descending.
Of Virgin pure and undefiled,
He here was born, our Saviour mild,
For sin to make atonement.
The dead He raised to life again,
The sick He freed from grief and pain,
Until the time appointed,
That He for us should give His Blood,
Should bear our sins' o'erwhelming load,
The shameful Cross enduring.

INTERVAL

PART II

PROLOGUE

THE DAUGHTER OF ZION SEEKS THE SAVIOUR

Aria—Contralto and Chorus

Ah! now is my Saviour gone.
(Whither is thy beloved gone,
O thou fairest among women?)
Whither went He? I would follow.
(Whither has thy friend gone aside?)
Ah! my Lamb the slayers hold Thee,
Where now is my Saviour gone?
(For we would go with thee to seek Him.)
Ah! how shall I find an answer
To assure my anxious soul?
Ah! where is my Saviour gone?

IN THE COURT OF CAIAPHAS

Recit.—Tenor

And they that had laid hold on Jesus . . . .

CHRIST'S SILENCE BEFORE CAIAPHAS

Recit.—Tenor and Contralto

Yea, though many false witnesses came . . . .

Recit.—Tenor

He holds His peace, though men accuse Him falsely
That thereby He may show us how deep compassion works within Him
To bear our sorrows in His heart.
So we, when call'd to suffer wrong,
Should strive to be like Him,
And in affliction hold our peace.

Recit.—Tenor and Bass

And the high priest answered, and said unto Him . . .

Double Chorus

He worthy is of death.

Recit.

Then did they spit in His face, and buffeted Him, and others smote Him with the palms of their hands, saying:

Double Chorus

Now tell us, Thou Christ, who is he that smote Thee?

Chorale

O Lord, who dares to smite Thee,
And falsely to indict Thee,
Deride and mock Thee so?
Thou canst not need confession,
Who knowest not transgression,
As we and all our children know.

PETER'S DENIAL

Recit.—Tenor, Soprano and Bass

Now Peter was sitting without in the court . . . .

Chorus

Surely thou also art one of them, for thy speech betrayeth thee.

Recit.

Then began he to curse and to swear, I know not the man . . . .

Aria—Contralto

Have mercy, Lord, on me,
Regard my bitter weeping.
Look on me,
Heart and eyes both weep to Thee
Bitterly.

Chorale

Lamb of God, I fall before Thee,
Humbly trusting in Thy Cross;
That alone be all my glory.
All things else I count but loss.
Jesu, all my hope and joy
Flow from Thee, Thou sov'reign good,
Hope, and love, and faith, and patience,
All were purchased by Thy Blood.

THE END OF JUDAS

Recit.—Tenor, Bass and Chorus

Now when the morning was come . . . .

Recit.—Tenor and Bass

And he cast down the pieces of silver . . . .

Aria—Bass

Give, O give me back my Lord,
See the silver, price of blood
At your feet in horror poured
By the lost betrayer.

BEFORE PILATE

Recit.—Tenor and Bass

Jesus stood before the governor . . . .

Chorale

(in which the audience is requested to join)

Commit thy way to Jesus,
Thy burdens and thy cares;
He from them all releases,
He all thy sorrow shares.
He gives the winds their courses,
And bounds the ocean's shore,
He suffers not temptation
To rise beyond thy power.

BARABBAS

Recit.—Tenor, Soprano, Bass

Now at that feast the governor was wont to release unto the people a prisoner . . . .

Double Chorus

Let Him be crucified

Recit.—Tenor and Bass

And the governor said, Why, what evil hath He done?

Recit.—Soprano

To all men Jesus good hath done:
The blind man hath He given sight,
The lame man made to walk.
He told us of His Father's Word,
He cast the devils forth,
The mourners hath He comforted;
In Him a friend the sinner found.
Save good, my Jesus nought hath done.

Aria—Soprano

For love my Saviour now is dying,
Of sin and guilt He knoweth nought.
So eternal desolation
And the sinner's righteous doom
Shall not rest upon my spirit.

Recit.—Tenor and Chorus

But they cried out the more, saying, Let Him be crucified.
When Pilate therefore saw that he prevailed nothing . . . .

Chorus

His blood be on us and on our children.

THE SCOURGING

Recit. Tenor

Then released he Barabbas unto them . . . .

Recit.—Contralto

O gracious God!
Behold, the Saviour standeth bound.
They scourge Him now, and smite and wound Him!
Tormentors, stay your hands!
Are not your hearts with pity moved
To see such anguish meekly borne?
Ah, no! your hearts are hard,
And must be like the rock itself,
Nay, more unyielding still.
Have pity! stay your hands!

THE CROWNING WITH THORNS

Recit.—Tenor

Then the soldiers of the governor took Jesus into the common hall . . . .

Double Chorus

Hail, King of the Jews!

Chorale

O sacred Head, surrounded
By crown of piercing thorn!
O bleeding Head, so wounded,
Reviled, and put to scorn!
Death's pallid hue comes o'er Thee,
The glow of life decays,
Yet angel-hosts adore Thee,
And tremble as they gaze.

In this Thy bitter Passion,
Good Shepherd, think of me
With Thy most sweet compassion,
Unworthy though I be:

Beneath Thy cross abiding,
For ever would I rest,
In Thy dear love confiding,
And with Thy presence blest.

THE WAY OF THE CROSS

Recit.—Tenor

And after that they had mocked Him . . . .

THE CRUCIFIXION

Recit.—Tenor

And when they were come unto a place called Golgotha . . . .

Double Chorus and Recit.

Thou that destroyest the temple of God, and buildest it in three days, save Thyself: If Thou be the Son of God, come down from the cross. Likewise also the chief priests mocking Him, with the scribes and elders, said, He saved others, Himself he cannot save: If He be King of Israel, let Him now come down from the cross, and we will believe Him. He trusted in God: let Him deliver Him now if He will have Him; for He hath said, I am the Son of God.

Recit.—Tenor

The thieves also which were crucified with Him, cast the same in His teeth.

Recit.—Contralto

Ah, Golgotha! Unhappy Golgotha!
The Lord of Glory here 'mid shame and scorn must perish;
The blessed Saviour of the world
Upon th' accursed Tree now hangs;
The Lord who heaven and earth created.
Of life and light is now bereft;
The Sinless here as Sinner dieth.
Ah, how this grief doth pierce my soul!
Ah, Golgotha! Unhappy Golgotha!

Contralto Aria and Chorus

See the Saviour's outstretched Hands!
He would draw us to Himself.
Come! come! (Come where?)
In Jesu's bosom
Seek redemption, seek ye mercy,
Seek them! in Jesu's bosom.
Live ye, die ye, rest ye here,
Ye whom sin and guilt oppress,
Rest ye! in Jesu's bosom.

THE DEATH OF CHRIST

Recit.—Tenor, Bass and Chorus

Now from the sixth hour there was darkness over all the land unto the ninth hour . . . .

Chorale

Be near me, Lord when dying,
O part not Thou from me!
And to my succour flying,
Come, Lord, and set me free!
And when my heart must languish
In death's last awful throe,
Release me from mine anguish,
By thine own pain and woe.

AFTER THE CRUCIFIXION

Recit.—Tenor

And behold, the veil of the temple was rent in twain . . . .

Chorus

Truly this was the Son of God . . . .

AT THE DESCENT FROM THE CROSS

Recit.—Bass

At evening, hour of calm and peace,
Was Adam's fall made manifest;
At evening, too, the Lord's redeeming love;
At evening homeward turned the dove
And bore the olive-leaf as token.
O beauteous time! O evening hour!
Our lasting peace is now with God made sure,
For Jesus hath His Cross endured.
His body sinks to rest.
Go, loving servant, ask thou it—
Go, be it thine, the lifeless Saviour's Body.
O wondrous Gift! O precious, holy Burden!

THE BURIAL

Recit.—Tenor and Double Chorus

And Joseph took the body . . . .

Recit.—Soprano, Contralto, Tenor, Bass and Chorus

And now the Lord to rest is laid,
Lord Jesu, fare Thee well.

His task is o'er; for all our sin He hath atoned.
O blest and holy Body,
See, with repentant tears we would bedew it,
Which our offence to such a death has brought.
While life shall last, O let Thy sufferings claim our love,
Since Thou for man salvation sure hast wrought.

Double Chorus

In tears of grief, dear Lord, we leave Thee.
Hearts cry to Thee, O Saviour dear.
Lie Thou softly, softly here.
Rest Thy worn and bruised Body.
At Thy grave, O Jesu blest,
May the sinner, worn with weeping,
Comfort find in Thy dear keeping,
And the weary soul find rest.
Sleep in peace,
Sleep Thou in the Father's breast.

THE END

UNIVERSITY SINGERS

CHORUS I

Soprano

Mary Allen
Jane Anderson
Sonya Bernhardson
Betty Carmichael
Donna Gail Feldberg
Shirley Fisher
Elvera Frame
Marporie Godel
Anne Greulich
Phyllis Harris
Marlene Hays
Heilwig von Koenigsloew
Janet Learmonth
Joan Manual
Alice Mix
Ruth New
Mavis Thompson
Doreen Youngs

Alto

Shirley Aderson
Erina Clegg
Marianne Elder
Beverley Iwaasa
Helen Lampitt
Shawna Murray
Evelyn Norman
Lillian Upright

Tenor

Brian Haliburton
James Malcolm
John New
Ernest Townend

Bass

Orval Doney
Heinz Feldberg
Douglas Friese
Tony Hewitt
Jacob Loewen
Thomas Nelson
Ross Norstrom
Ole Olson
James Whittle
Garth Worthington

CHORUS II

Soprano

Patricia Asplund
Mona Clegg
Shirley Crowle
Rosemarie Cunningham
Betty Gayler
Ann Grant
Lillian Kneller
Renata von Koenigsloew
Trudie Lee
Betty Lou McCord
Marjorie McLeod
Eleanor Moffat
Fay Ellen Peden
Vivian Phillips
Louise Van den Berg
Eunice de Vos

Alto

Irene Bullock
Ann Castle
Shirley Gillis
Eunice Johnson
Shirley Jones
Enid Kelcey
Jean Rawlinson
Elizabeth Schmidt
Linda Zwicker

Tenor

Jacob Baergen
Walter Kunkel
James Mann
James New
Roy Riley

Bass

Tom Colbens
James Gayler
John Godel
Charles Norman
Gerhard Schaeffer
Archie Stone

ALL SAINTS' CATHEDRAL CHOIR

Soprano

Donna Gail Feldberg
Mona Johnson
Jean McLeod
Rosalie Parker
Dorothy Pegg
Vivian Phillips
Anne Sutherland
Joan Sachse

Alto

Kay Barker
Muriel Boyd
Nola Burrows
Dorothy de Laroque
Elfreda Morgan
Winnifred Roscoe
Linda Steers
Carol Tarr

Tenor

John Brown
Christopher Parker
Linnard Scowen
Jules Tuba

Bass

Edmond de Laroque
Wilfred Parker
Ernest Pelluet
Charles Sweetlove
Andrew Tarr

SOLOISTS

JESUS—Robert Publow

Judas, Peter ..... Garth Worthington

First Priest ..... Brian Haliburton

Second Maid ..... Sonya Bernhardson

EVANGELIST—Peter Koslowsky

Pilate ..... Paul Bourret

Second Priest, High Priest ..... Thomas Nelson

First Maid, Pilate's Wife ..... Donna Gail Feldberg

SOPRANOS — Elizabeth Stangeland

— Ruth New

CONTRALTO — June Hunt

TENOR — Arthur Querrengesser

BASS — Ronald Nelsen

HARPSICHORD — Sandra Munn

ORGAN — Hugh H. Bancroft

CONDUCTOR — Richard S. Eaton

ORCHESTRAS

ORCHESTRA I

Violin
Thomas Rolston
Theodore Lindskoog
Jerry Ozipko

Alexander Nichol
Broderyck Olson
Judith Miller

Viola
Nicholas Pulos
Joan Lord

Cello
Walter Schmidtke

Double Bass
Wilmer Fawcett

Flute
Harlan Green
Joan Pecover

Oboe
Gerry Van der Linden

Bassoon
Lois Samis

ORCHESTRA II

Violin
Marguerite Marzantowicz
Frank Dunnigan

Edgar Williams
Zonia Johnson

Viola
Dorothie Langmo
Evan Verchomin

Cello
Dennis Lazarowich

Double Bass
Patricia Brine

Flute
Alan Clarke
J. A. Bergman

Oboe
H. A. Simonson

Bassoon
Eddie Bayens

DEPARTMENT OF MUSIC

LUNCH HOUR CONCERT

Convocation Hall — Monday, November 1, 1965

12:00 noon

Bachelor of Music Students

HAYDN (1732-1809) — Sonata in C
Allegro con brio - Adagio - Finale
Reinhard Berg, Piano (Edmonton)

CORELLI (1653-1713) — Sonata in D
Introduction - Allegro - Adagio - Allegro
Jerry Ozipko, Violin (Edmonton)
Reinhard Berg, Piano (Edmonton)

BRAHMS (1833-1899) — Intermezzo, Op. 118, No. 2
Judith Short, Piano (Calgary-Toronto)

FAURE (1845-1924) — Elegy
Lois Upright, Cello (Edmonton)
Brian Harris, Piano (Terrace, B.C.)

MOZART (1756-1791) — Phantasie in C Minor, K475
Tess Thornton, Piano (Blairmore, Alta.)

DEPARTMENT OF MUSIC

LUNCH HOUR CONCERT

MONDAY, NOVEMBER 22, 65 CONVOCATION HALL 12:00 - 1:00 p.m.

CANADA MUSIC WEEK

PROGRAMME OF CANADIAN MUSIC

WILLIAM KEITH ROGERS — Sonatina

Andante - Larghetto - Allegro
Colin Miles, viola (Edmonton)
Margaret Welter, piano 9 Grande Prairie)

FREDERICK KARAM — Divertimento for Organ

John Lewis, organ (Edmonton)

MURGATROYD — Fantasy for Violin and Piano

Jerry Ozipko, violin (Edmonton)
Vernon Murgatroyd, piano (Red Deer)

VIOLET ARCHER — Two Chorale Preludes for Organ
- Rockingham
- Dominus Regit Me

James Whittle, organ (Edmonton)

WEINZWEIG — Sonata for Violin and Piano

Victoria Wynnychuck, violin (Vegreville)
Brian Harris, piano

UNIVERSITY OF ALBERTA

MUSIC DEPARTMENT BULLETIN

U N I V E R S I T Y C H A M B E R O R C H E S T R A

WE ARE HAPPY TO ANNOUNCE THAT THE UNIVERSITY CHAMBER ORCHESTRA UNDER THE DIRECTION OF THOMAS ROLSTON WILL BE GIVING THE FIRST IN A SERIES OF CHAMBER ORCHESTRA CONCERTS ON MONDAY EVENING, NOVEMBER 22, 1965, AND WE CORDIALLY INVITE YOU TO ATTEND.

8:15 p.m.

PROGRAMME

HANDEL — Concerto Grosso in A Minor, Opus 6, No. 4
Larghetto - Allegro - Largo - Allegro
Concertino: Marlon Wolfe, violin
Broderyck Olson, violin
Lois Upright, cello
Continuo: John Lewis, organ

BACH — Violin Concerto in A Minor
Allegro - Andante - Allegro
Soloist: Ernest Kassian, violin

Intermission

BEETHOVEN — Romance in F
Soloist: Heilwig von Koenigsloew

MOZART — Piano Concerto in A (K414)
Allegro - Andante - Allegretto
Soloists: Linda Zwicker, piano (1st movement)
Margaret Jamison, piano (2nd and 3rd movements)

FREE ADMISSION

CONVOCATION HALL, ARTS BUILDING

THE UNIVERSITY OF ALBERTA

The Department of Music

presents its

14th ANNUAL

CHRISTMAS CONCERT

CONVOCATION HALL

Sunday, December 5, 1965

at 3:00 p.m.

Program under the direction of

R. S. EATON

and

THOMAS ROLSTON

Program

I

CAROL SINGING

The First Nowell

Good Christian Men, Rejoice

II

Lute-Book Lullaby ..... William Ballet

Trinity College, Dublin (early 17c)

Chanticleer ..... English Traditional Melody

Words by William Austin (d. 1633)

THE BACHELOR OF MUSIC CHOIR

III

CAROL SINGING

God Rest You Merry, Gentlemen

Christ Was Born on Christmas Day

IV

Concerto Grosso in A Minor,
Op. 6, No. 4 ..... Handel

Larghetto — Allegro — Largo — Allegro

Concertino—Marlyn Wolfe, Broderyck Olson, Lois Upright

Organ—John Lewis

THE UNIVERSITY OF ALBERTA CHAMBER ORCHESTRA

V

A Great and Mighty Wonder ..... Old German

harm. by M. Praetorius (1571-1621)

Infant Holy, Infant Lowly ..... Polish

arr. David Willcocks

Rejoice and Be Merry ..... English

arr. Reginald Jacques

FULL CHORAL LABORATORY

VI

CAROL SINGING

O Little Town of Bethlehem
The Westminster Carol

VII

Chorale Preludes:

Sleepers, Wake! (Sunday before Advent)—J. S. Bach
In Dulci Jubilo (Christmas)—D. Buxtehude
James Whittle—Organist

VIII

O Little One Sweet ..... Old German
harm. by J. S. Bash

I Saw Three Ships ..... Reginald Jacques

FULL CHORAL LABORATORY
Soloists—Victoria Wynnchuk, Leonard Rousseau, Albert LaFrance
Accompanist—Michael Massey

IX

Fantasia on "Greensleeves" ... Vaughan Williams

THE UNIVERSITY OF ALBERTA CHAMBER ORCHESTRA

X

Unto Us is Born a Son ..... Piae Cantiones, 1582
arr. David Willcocks

The Blessed Son of God (Hodie) ... Vaughan Williams

A Merry Christmas ..... English West Country
arr. Authur Warrell

XI

CAROL SINGING

O Come All Ye Faithful

FULL CHORAL LABORATORY

●

Soprano

Mary Anderson
Elizabeth Atkinson
Paulette Bedard
Patricia Camplin
Margaret Chandler
Doreen Cholod
Mary Ewert
Janus Foster
Sharon Geleta
Vonnie Greckol
Lorraine Hardwick
Marlene Hayes
Carol Hittinger
Linda Holben
Patricia Holland
Denise Holmberg
Marjorie Kerber
Evelyn Kunst
Trudi Lee
Dolores Madore
Marlene Mehalcheon
Judith Miller
Fay-Ellen Peden
Lorraine Peta
Joanne Pettersen
Sister Mary Phillips
Diane Shuler
Judy Sommers
Janice Thulien
Anna Tribo
Jean Tulloch
Gertruda Visman
Dorothy Wheeler
Victoria Wynnychuk
Deanna Zoerb

Alto

Ardele Allison
Wendy Anderson
Lilia Baziuk
Audrey Beckwith
Yvette Brown
Rita Bruver
Joy Cahoon
Sharyn Chranowski
Joan Christensen
Elaine Chubey
Cherry Elliott
Carol Fisk
Loretta Holmen
Mary-Jane Jenner
Margo Lamont
Evangeline McNaughton
Phyllis Meilicke
Joanne Melsness
Sharilyn Myers
Elaine Nepstad
Judith Oshiro
Sharon Peterson
Leslie Routledge
Brenda Sakatch
Ottilie Schmidt
Sister Marcella
Sylvia Smith
Kathryn Steed
Marlene Stepaniuk
Carol Susut

Tenor

Edward Dusterhoft
Reo Ganson
Larry Hunka
Percy Kesteven
Albert LaFrance
Emile Mandin
George McFetridge
Leonard Rousseau
Kenneth Storheim
Gordon Wickens

Bass

Gordon Curtis
David Leadbeater
Kenneth McAra
Glen Orr
Cecil Pretty
Gordon Richardson
John Schwonik
James Sibbald
Ronald Thompson
Kenneth Vogstad
Peter Witherly

THE UNIVERSITY OF ALBERTA CHAMBER ORCHESTRA

THOMAS ROLSTON—Director

Violin I

Broderyck Olson
Victoria Wynnychuk
Marlyn Wolfe
Yoko Oike
Ernest Kassian
Heilwig von Koenigsloew

Violin II

Elaine Spacinsky
Mary Anderson
Jerry Ozipko
James Montalbetti
Tess Thornton
Les Walker

Viola

Dr. G. T. Lindskoog
Colin Miles
Max Superstein
Martin Molzan

Cello

Claude Kenneson
Lois Upright
Dennis Lazarowich
Michael Massey

Harp

Sylvia Van Kirk

Organ

John Lewis

THE BACHELOR OF MUSIC CHOIR

Soprano

Lorraine Ambrose
Sherry Belcourt
Joan Bosmans
Elizabeth Lesoway
Evelyn Robinson
Judith Short
Marilyn Simonson
Anne-Marie Swanson
Tess Thornton
Lois Upright
Mary Wengreniuk

Alto

Hazel Dalton
Barbara Fraser
Margaret Jamison
Rhoda Lilge
Judith Malcolm
Marjorie Montjoy
Kathy Paton
Lorraine Rachinski
Lois Samis
Donna Smith
Patricia Walusko
Margaret Welter
Linda Zwicker

Tenor

David Cruickshank
Donald Fisher
Paul Gagnon
Martin Molzan
Broderyck Olson
Hugh Stacey
Dennis Zomerschoe

Bass

George Adams
Morris Alton
Reinhard Berg
Wesley Cummings
Brian Harris
Gerald Inman
Ernest Kassian
John Lewis
Michael Massey
Colin Miles
Kenneth Murdoch
Jerry Ozipko
George Reid
David Sagert
David Smith
Archie Stone
James Whittle

LUNCH HOUR CONCERT

BACHELOR OF MUSIC STUDENTS

Monday, December 6, 1965

Convocation Hall — 12 noon

STRADELLA — Aria de Chiesa for Six Cellos

Lois Upright, cello (Edmonton)
Michael Massey, cello (Edmonton)
Barbara Fraser, cello (Ottawa)
Kenneth Murdock, cello (Coleman)
James Whittle, cello (Edmonton)
Reinhard Berg, cello (Edmonton)

LOCCATELLI — Sonata in D

Adagio - Allegro - Presto

* Marlin Wolfe, violin (Edmonton)
Brian Harris, piano (Terrace, B.C.)

RAVEL — Jeux d'eau

Michael Massey, piano (Edmonton)

BACH — Sonata No. 3 in E

Adagio - Allegro

Heilwig von Koenigsloew, violin (Edmonton)
Michael Massey, piano (Edmonton)

University of Alberta

DEPARTMENT OF MUSIC

LUNCH HOUR CONCERT

12 noon to 1 p.m. Monday, January 17, 1966

P R O G R A M

BACH (1685-1750) Toccata in E minor
Recitative-Fughetta-Recitative-Fugue
Rhoda Lilge, piano (Edmonton)

BEETHOVEN (1770-1827) Sonata in Eb Opus 31, No. 3
Allegro
Lucy Hominuke, piano (Edmonton)

BARTOK (1881-1945) Bagatelles Opus 6, Nos. 8 and 10
Lorraine Rachinski, piano (Edmonton)

HOWARD FERGUSON (1908-) Five Bagatelles
Tess Thornton, piano (Blairmore)

PROKOFIEFF (1891-1953) Music for Children
Regrets-Promenade-Rain and the Rainbow-March
Elizabeth Lesoway, piano (Mundare)

PAUL HINDEMITH (1895-1963) Sonata for Bassoon and Piano
I Leicht bewegt
II Langsam - Marsch and Trio - Pastorale
Lois Samis, bassoon (Edmonton)
Michael Massey, piano (Edmonton)

CONVOCATION HALL ADMISSION FREE

Note: These performances will be broadcast each Saturday at 9 a.m. on CKUA.

UNIVERSITY CHAMBER ORCHESTRA

Thomas Rolston, Director

Convocation Hall January 24, 1966 8:30 p.m.

P R O G R A M M E

MOZART — Violin Concerto No. 3 in G (K216)

Allegro - Adagio - Rondo

Soloist: Jerry Ozipko

HAYDN — Trumpet Concerto in Eb

Allegro - Andante - Allegro

Soloist: Peter Witherley

I N T E R M I S S I O N

ELGAR — Serenade for Strings

Allegro Piacevole - Larghetto - Allegretto

MOZART — Piano Concerto in C Minor (K491)

Allegro - Larghetto - Allegretto

Soloists: Brian Harris (First Movement)
Michael Massey (Second & Third Movements)

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

presents

CLAUDE KENNESON
cellist

and

SYLVIA HUNTER
pianist

IN A RECITAL OF

Twentieth Century Music

●

CONVOCATION HALL
JANUARY 27, 1966
8:30 p.m.

PROGRAM

●

ELEGY (1965) ..... *Anthony Randall*

ROUMANIAN FOLK DANCES (1910) ..... *Béla Bartók*

SONATA (1956) ..... *Violet Archer*

Andante con moto ed espressivo
Allegro
Larghetto espressivo
Allegro ma non troppo

VARIATIONS ON A ROSSINI THEME (1949)
Bohuslav Martinu

INTERMISSION

SONATA, OP. 40 (1934) ..... *Dmitry Shostakovich*

Moderato
Moderato con moto
Largo
Allegretto

DEPARTMENT OF MUSIC

UNIVERSITY OF ALBERTA
EDMONTON, ALBERTA, CANADA

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RECITAL

of

Twentieth Century Music

CLAUDE KENNESON
cellist

SYLVIA HUNTER
pianist

Convocation Hall
JANUARY 27, 1966
8:30 p.m.

"A Glimpse of the Superb"
—Land og Folk, 1964
(Copenhagen)

PROGRAM NOTES

The *Elegy* for cello and piano by Anthony Randall is a short essay in the Romantic Style and was written in 1965. An honors graduate of the University of Wales and the Royal Academy of Music in London, Randall is a well-known french horn player, a composer of note, and Conductor of the Sidcup Symphony Orchestra.

Born in 1881 at a small place in Hungary (now a part of Roumania) Béla Bartók was much influenced by the folk music of middle Europe. At an early stage in his career he realized that there existed among his countrymen a large and significant repertory of folk music. With is colleague Zoltán Kodály, he collaborated in collecting the true folk music of the Magyar, Slav, and Roumanian and this research was to have a great influence on his composition. From this early period comes the suite, *Roumanian Folk Dances,* which has been transcribed for cello and piano by the famous Italian cellist, Luigi Silva.

Chairman of the Division of Music Theory and History at the University of Alberta, Violet Archer is one of Canada's leading composers. Miss Archer, Associate Professor of Theoretical subjects in music and of Composition, wrote her *Sonata for Cello and Piano* in 1956 upon the request of Walter Joachim, cellist, and John Newmark, pianist. It was premiered by these artists on the Canadian Broadcasting Corporation and recorded by them for the International Service of the C.B.C. They gave it its public premiere at the Ladies' Morning Musical Club in Montreal in the spring of 1956. The present performance will be its first in Alberta. On the whole the concept of the work is lyrical by special intent of the composer. The contemplative mood of both the first and third movements is contrasted by the scherzo-like feeling of the second and the robust quality of the last movement which is in a free fugal style conceived on broad lines.

Bohuslav Martinu, Czech born and educated, has long been ranked among Czechoslovakia's leading composers. Clarity, order, and purity of expression mark his music as neo-classical.

In Paris he was befriended by Albert Roussel who, with Stravinsky, has exerted a strong influence on his creativity. The *Variations on a Rossini Theme* is a work based on a tune from a Rossini opera and was written for Gregor Piatigorsky. In the spirit of the Paganini bravura variations, the work is a brilliant virtuoso vehicle for the modern cellist.

Dmitry Shostakovich composed the *Sonata, Op. 40* in 1934 and it represents a great stride forward in stylistic and emotional conviction and heralds his Fifth Symphony. It is a profoundly personal utterance and may be considered as one of the last works of consequence that Shostakovich composed before the now-famous political attack on his creative intentions which took place in *Pravda* in 1936. In four movements, the first *Moderato* unfolds in a mood of introspection, and there is an elegiac tone which foreshadows the third movement which is a reflective and somberly intense *Largo.* The second movement, a *Waltz-Scherzo,* is extremely demanding technically and full of sardonic humor. The closing *Allegretto* is a scintillating rondo.

CEK

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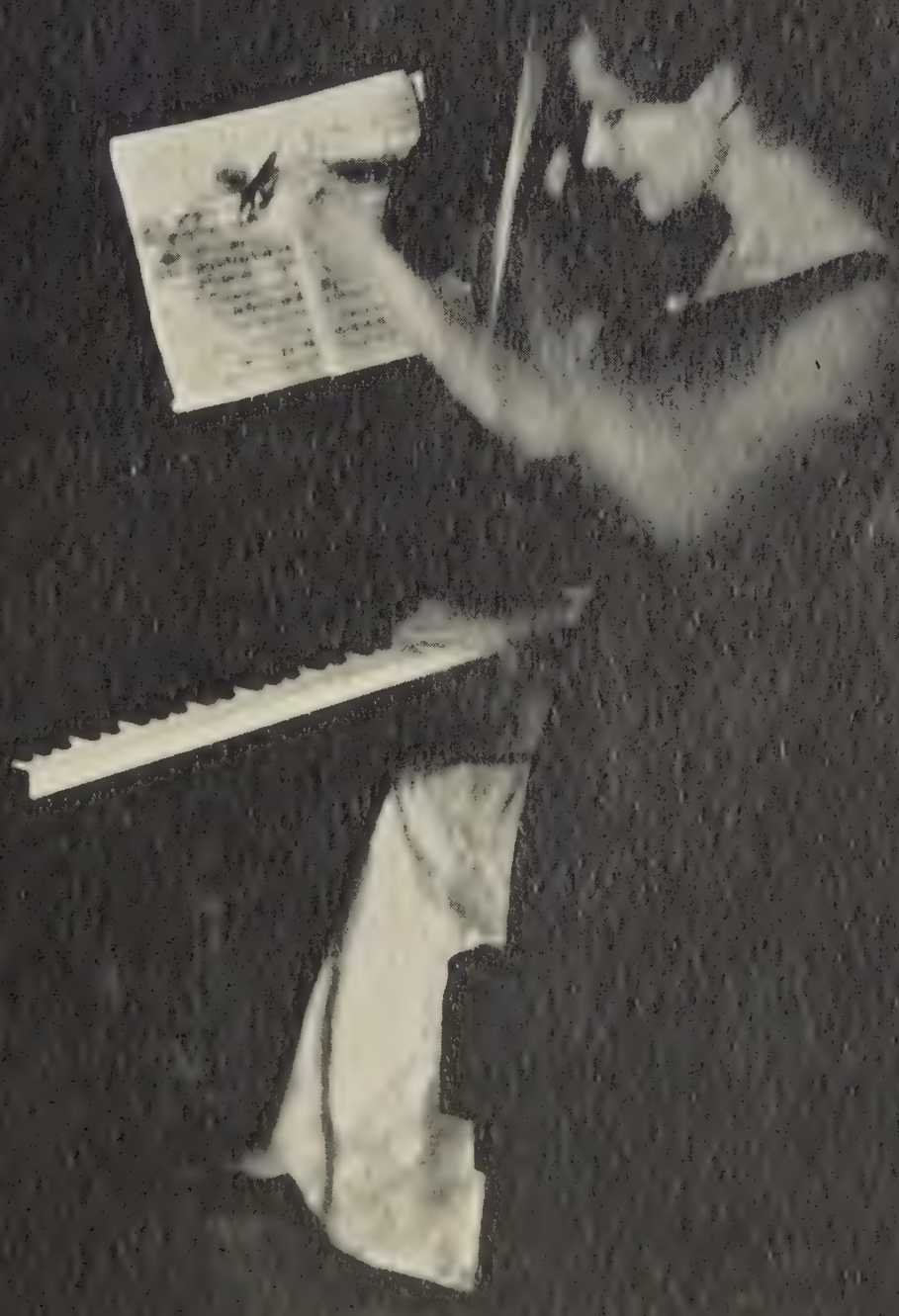
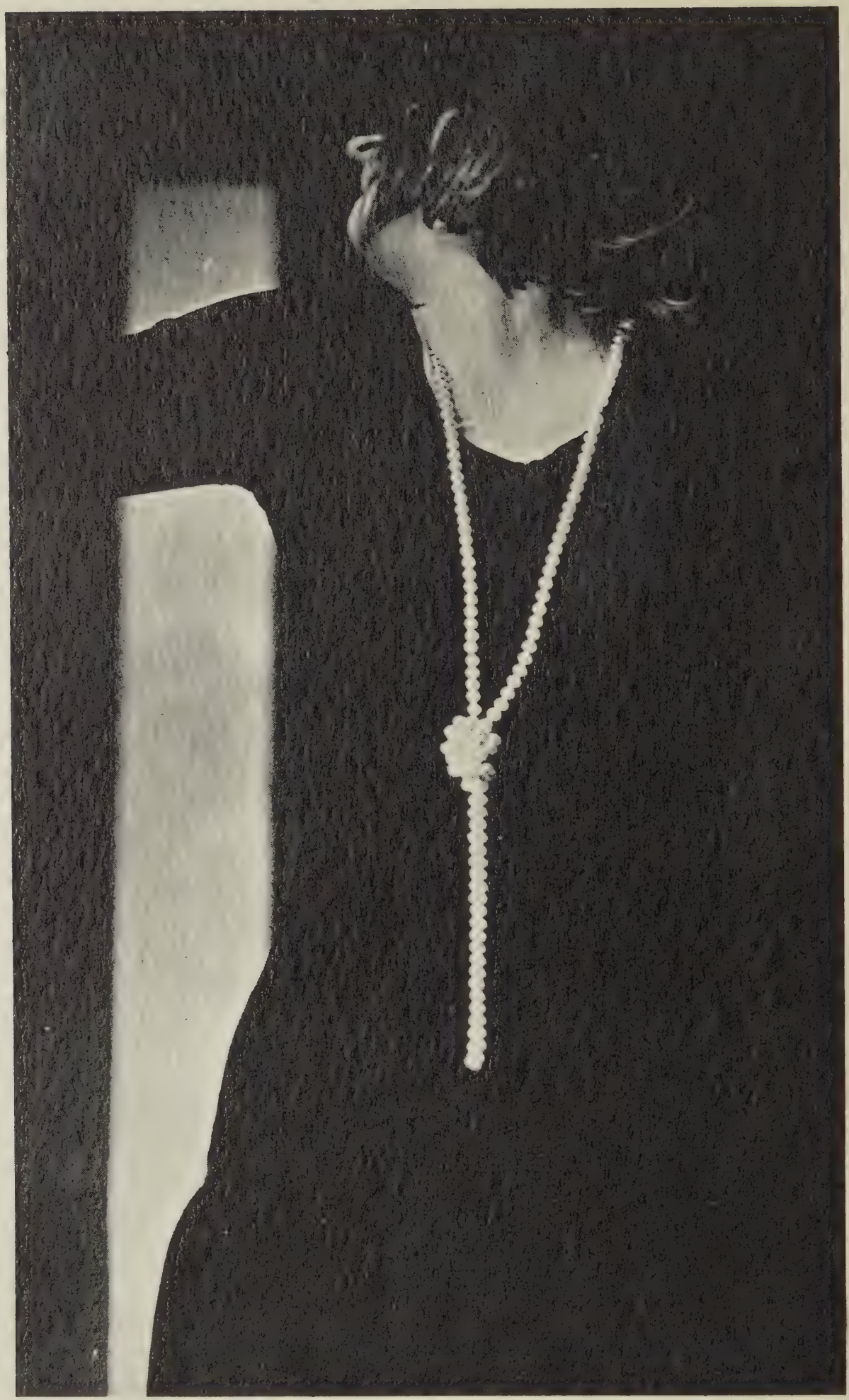
FINE ARTS FESTIVAL

1966





IMPRESSIONISTIC DANCING — A FEATURE OF THE FINE ARTS FESTIVAL

ANOTHER FEATURE OF THE FINE ARTS FESTIVAL

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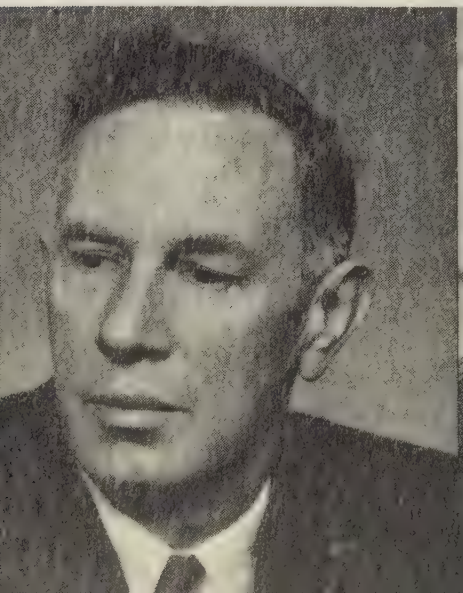
JAZZ
BAND

16 Piece
group
featuring
the
big band
Jazz
sound . . .

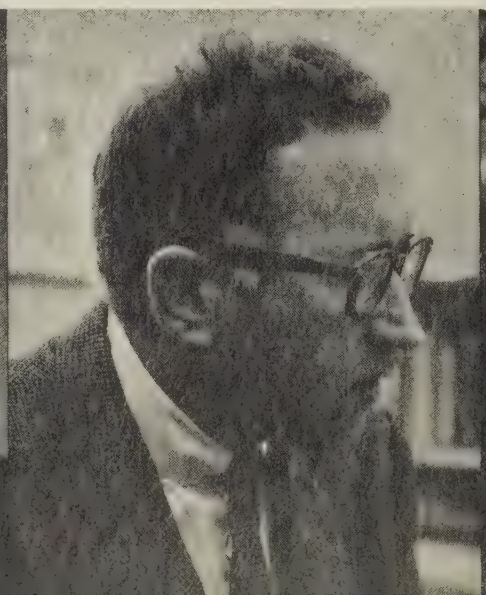
POETRY:

Poetry read by members of the Department of English. The poetry will be from their own manuscripts, some as yet unpublished and some written for this occasion.

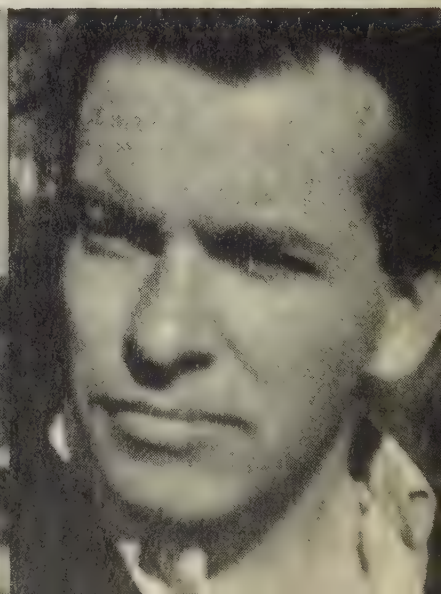
DR. W. WATSON



DR. E. MANDEL



PROF. R. MATHEWS



A SESSION

Jazz — Poetry — Dance

JAZZ BAND

Zen Magus Experimental Jazz Band

POETRY READING

Dr. Mandel — Dr. Watson — Prof. Mathews

INTERMISSION

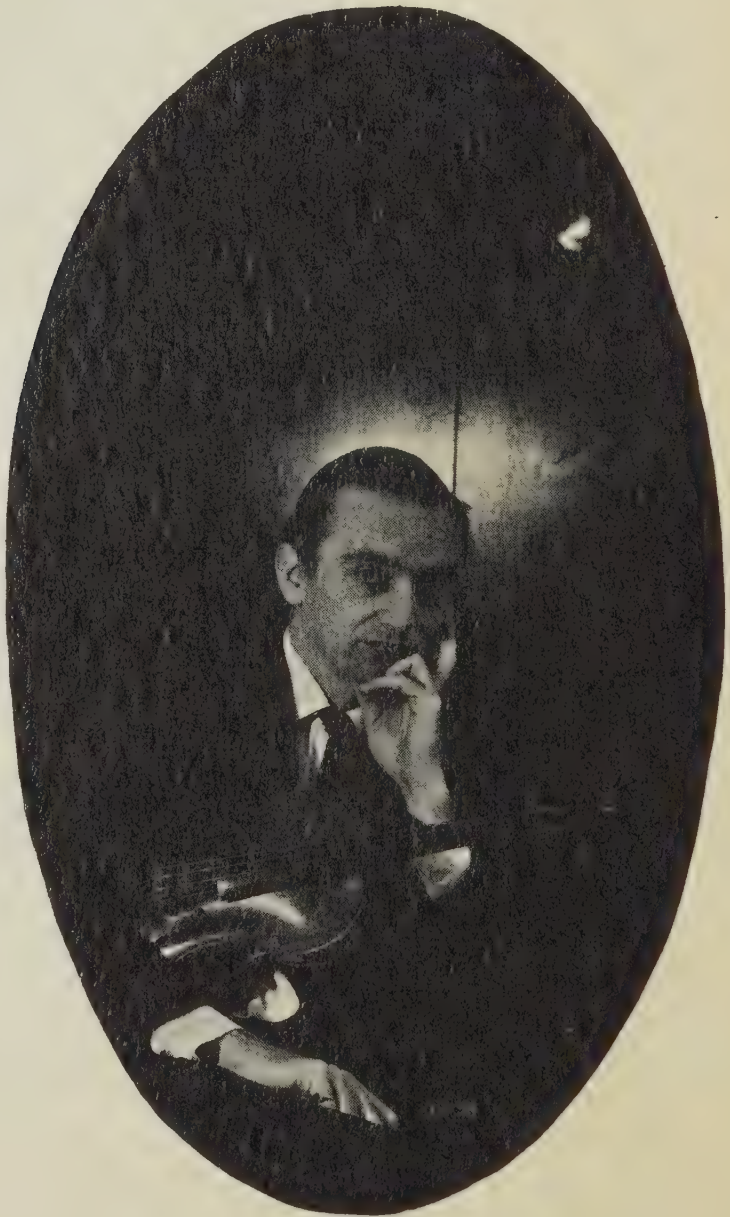
Orchesis Creative Dancers

Jazz Band

10:30 p.m. Convocation Hall

THE CONCERT BAND IN REHEARSAL, ANOTHER FINE PRESENTATION OF THE FINE ARTS FESTIVAL

The featured soloists are primarily university students. Eric Wilson, a young 'cellists, from Winnipeg will also play. The chamber orchestra is formed from students of various faculties and is under the direction of Thomas Rolston



T. ROLSTON · DIRECTOR

CHAMBER ORCHESTRA CONCERTO CONCERT
T. Rolston - Director

HANDEL — ORGAN CONCERTO IN F MAJOR
Allegro - Andante - Adagio - Allegro
John Lewis - Organ

VIVALDI — VIOLA CONCERTO IN Bb MINOR
Allegro - Adagio - Allegro
Colin Miles - Viola

MOZART — VIOLIN CONCERTO IN A MAJOR
Allegro aperto - Adagio - Tempo di Menuetto
Elaine Spacinsky - Violin

MOZART — PIANO CONCERTO K.488 IN A MAJOR
Allegro - Andante - Presto
Judy Short (1 movement)
Ken Murdoch (2 and 3 movement)

INTERMISSION

MOZART — VIOLIN CONCERTO IN D MAJOR
Allegro - Andante Cantabile - Rondeau
Marlin Wolfe - Violin

BOCCHERINI — VIOLONCELLO CONCERTO IN Bb MAJOR
Allegro moderato - Adagio - Rondo
Lois Upright (1 and 2nd movement)
Eric Wilson (3rd movement)

DEPARTMENT OF MUSIC FACULTY RECITAL

WALTON — VIOLIN SONATA

Allegro tranquillo - Theme and Variations

Thomas Rolston - Violin

Isobel Moore - Piano

KODALY — CELLO SONATA

Fantasia: Adagio di molto - Allegro con spirito

Claude Kenneson - Violoncello

Sandra Munn - Piano

INTERMISSION

BEETHOVEN — TRIO IN Bb

Allegro - Adagio - Theme and Variations

Ernest Dalwood - Clarinet

Claude Kenneson - Violoncello

Ross Pratt - Piano

The above soloists are faculty members in the Department of Music. They have made many contributions to the musical activities of Edmonton and we greatly appreciate their performances in this concert. A sculpture exhibition will also be presented for the pleasure of the patrons of the Faculty Recital in the foyer of the Arts Building.

THE FINE ARTS FESTIVAL COMMITTEE

Director ..... TOM RADFORD

Classical ..... RHODA LILGE
CLARE CRAGG

Contemporary ..... BILL COULL

Logistics ..... DAVE EMERSON

WOULD LIKE TO EXPRESS THEIR GRATITUDE TO THE MEN AND WOMEN, BOTH PERFORMERS AND ADMINISTRATORS, WITHOUT WHOSE KIND CO-OPERATION AND ASSISTANCE THE PRESENTATION OF THIS FESTIVAL WOULD HAVE BEEN IMPOSSIBLE.

Photos by Allan Scarth

PIONEER PRESS LTD.—EDMONTON

—Neil Driscoll photo

WHOSE BRIEFS ARE THESE?—Lyanne Wilkie, arts 3, looks at a collection of students' union briefs, which are available to students. The briefs are on display in front of the union offices in SUB.

Grad students protest move to Lister Hall for summer

By PETER ENNS

Student morale is being sacrificed in favour of finances, contends Nick Keis, chairman of Athabasca Hall house committee.

Keis has strongly protested the administration's decision to move Athabasca Hall students to Lister Hall for the summer months.

Joel Stoneham, director of housing and food services, alleges that a deficit of over $9,000 would be incurred if Athabasca were to remain open over the summer.

Mr. Stoneham feels that it is impossible to justify this large deficit "for so few students."

Most of the costs incurred by keeping Athabasca open during the summer are fixed costs and would be acquired whether or not we made the move, says Keis.

"Therefore the money made by moving to Lister Hall would be negligible."

At present, there are approximately 150 students in Athabasca Hall, the majority of whom are graduate students.

There will probably be at least 70 students staying in the residence this summer, says Keis.

GRAD STUDENTS MOVE

"We believe more graduate students from off campus will be moving into Athabasca in May," he said.

At this time most of them will be working on the semi-final draft of their theses which should be completed by the end of June.

In a letter to Mr. Stoneham, the Athabasca Hall house committee stated the move would cause a disturbance when research was being done in earnest.

The girls from Pembina Hall did not enjoy their stay in Lister Hall last summer, and Athabasca was appointed as a graduate residence for 12 months—not nine.

The graduate students also object to being moved so far from their laboratories and the library.

A graduate student should not be treated in such an offhand, dictatorial fashion, Keis contends, since this hurts student morale.

Mr. Stoneham is also protesting discrimination of Canadian students in Athabasca Hall.

Any Athabasca student who leaves the residence before the end of April is subject to a $60 penalty.

When foreign students move in, they have seven days of grace in which to decide whether or not they want to stay.

Mr. Stoneham feels that such a policy for foreign students is discriminatory and should be dispensed with.

DISCRIMINATION

Foreign students need time to compare the condition of the building, the food, and so on with what else is available, Keis says.

"Therefore they should be allowed to retain their period of grace."

Also, the penalty should apply only when there is no waiting list, Keis said.

He feels the penalty clause should be changed so that the students are charged only for those days during which the room is empty.

Four win local bridge title in international tournament

U of A bridge enthusiasts staged a Feb. 8 International intercollegiate bridge tournament at U of A.

Thirty-two players participated in the tournament for supremacy of U of A.

Winners in the competition were:

- north-south—Dave Smith and Mike Chomyn
- east-west—Richard Hewko and Jack Ferrari.

The tournament consisted of playing 18 pre-set hands with points awarded on the basis of proper bidding, offensive play and defensive play.

Scores from the U of A tournament will be evaluated by bridge experts and compared with the results of tournaments in other regions.

The top bridge team of the international intercollegiate circuit will travel to Peoria, Illinois in May to meet in face-to-face tests of skill for the college bridge title.

This is U of A's second year in the international bridge circuit.

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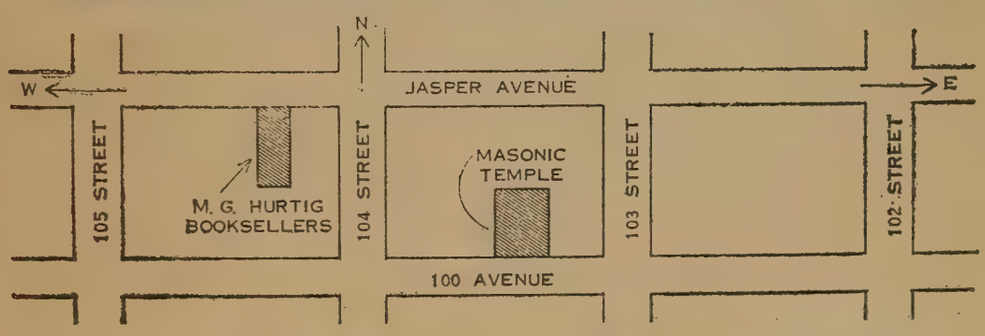

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The Gateway

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STAFF THIS ISSUE—Our Managing Editor has a secret and only these staffers who were here for Monday night's press night know what it is . . . . Eugene Brody, Al Scarth, Marcia Reed, Gerald Polack, Lorraine Allison, Lawrie Hignell, Lorraine Minich, Ralph Melnychuk, Bill Beard, Isabelle Foord, Bev Gietz, Shirley Newman, Marg Penn, Marion Conybeare, Richard Vivone, Sheila Ballard, and yours truly, Harvey Thomgirt.

The Gateway is published semi-weekly by the students' union of the University of Alberta. The Editor-in-Chief is responsible for all material published herein. Final copy deadline (including short short items): for Wednesday edition—7 p.m. Sunday: advertising—4:30 p.m. Thursday; for Friday edition—7 p.m. Tuesday, advertising—4:30 p.m. Monday. Advertising Manager: Alex Hardy. Office phone—433-1155. Circulation —8,300. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Postage paid at Edmonton.

PAGE FOUR FRIDAY, FEBRUARY 18, 1966

a time to talk

In the noble tradition of the Great American Dream, there are no more people at the University of Alberta.

There are only four series of dehumanized IBM numbers — commonly referred to in non-mathematical lingo as undergraduate students, graduate students,faculty and administration. Every year these groups become further and further apart, and every year the agonizing cries of lack of campus communication become louder and louder.

The saddest of these divisions is that between professor and student. Some professors make a particular effort to become acquainted with their students, and they are to be commended for this. As far as many of the others are concerned, however, there might just as well be a tape recorder at the front of the lecture hall, for the only function they perform is an auditory presentation of data.

A student's expressed thoughts are not expected to be on the same professional calibre as those of his professor, who is an alleged expert in his field of interest. However, as two human beings both interested in the pursuit of truth, the student and professor have many points of mutual interest to discuss. Students can often present fresh, though perhaps naive and undeveloped views.

The halls of this hallowed institution have seen many provocative debates which are of immense benefit to the students, and, from the evocative and often emotional participation of the professor, would appear to be at least worthy of his energy. These occur mostly in small classes where seminar conditions exist.

But small classes are becoming scarcer and scarcer on this campus, and the large classroom situation makes significant student-professor dialogue almost impossible except in the rare case of the professor with a genius for fulminating large-scale argument and discussion in his classroom.

One means of furthering this dialogue would be to facilitate the intermingling of students and professors outside the classroom situation. We suggest one means of doing this would be a number of common lounges, where the student and his professor could meet socially as two human beings and not as two different types of six-digit IBM numbers.

Several professors make a special attempt to meet their students socially. Significantly, their classes are usually very stimulating—from the point of view of the discussion, if not from the brilliance of the lecture.

Excellent faculty-student communication is one of the main characteristics of a first-rate university. What is our enlightened administration doing to further this ideal?

The plans for the new Henry Marshall Tory Building call for **three separate lounges**—one for faculty members, one for graduate students, and one for undergraduate students.

the great canadian debate

Canada: satellite or sovereign?

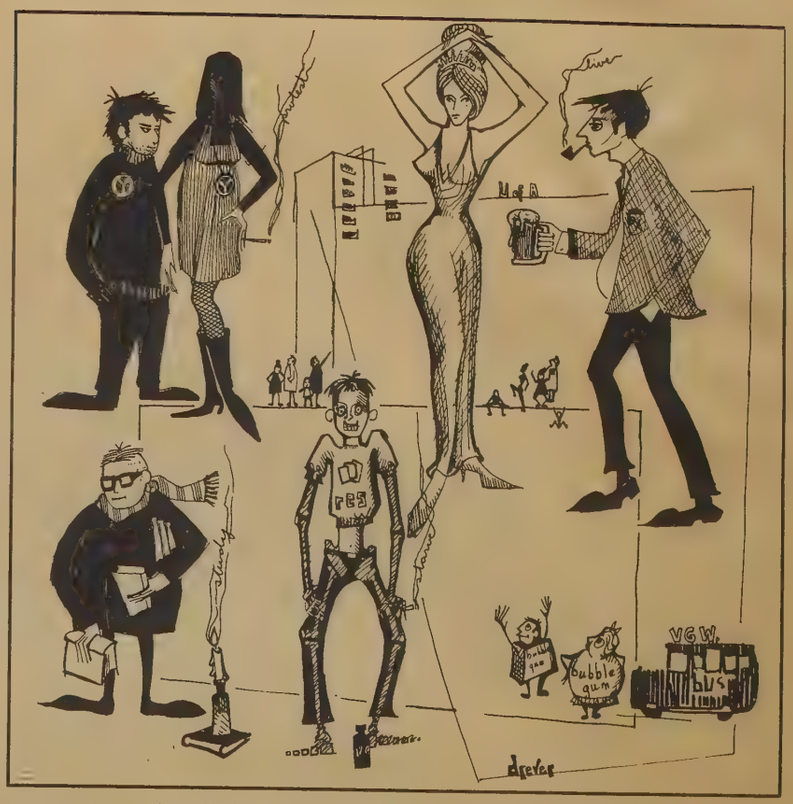
Saturday's teach-in on this subject promises to be a stimulating journey into Canada's destiny, a trip which is currently being made on several university campuses across Canada. Students are flocking in ever-increasing numbers to either the continentalist or nationalist side of the argument.

Continentalists claim that North America would be a more viable economic unit than Canada can ever be alone, and that no Canadian would spend one Hershey Bar a week to save Canada. Their argument for a North American union is based on the possibility of closer economic ties. They say Canadians are being taxed for patriotism, that the country's industries are too diversified to produce enough product units to be economically feasible. In brief, they are saying that tariffs are only an incentive to inefficiency.

Nationalists are crying: "Don't throw Canada into the melting pot and blend it with the Great Society. This group believes that Canada must maintain her independence—not only to act as a friendly check against American policies, but also to preserve the Canadian culture, which they say is a combination of the best in American and British heritage. Their arguments for Canada staying as a distinct nation for a large part are built upon a foundation of heartfelt patriotism, and on this country's traditions.

The great debate is hardly beginning, but it is safe to say the platforms from which young Canadians are shouting their views these days could some day father our destiny which somehow isn't.

May we shout our ill-conceived, uncut ideas about Canada until elders glean from them this unspoken future.



what will the bubble-gummers look for? what will they see?

a council reporter's uncensored diary

by lorraine minich

Students' council meetings in the last month have been the worst representation of student government that I can imagine.

I have been watching this esteemed group in "action" for the past four months. (7 p.m. Mondays in Dinwoodie Lounge—everyone is welcome to attend). While there never was too much action, the meetings of the past month have been little more than pathetic farces.

One of the most notable examples of student indifference raised its ugly head three weeks ago, when a lively debate raged in council chambers for two hours. The participants—Branny Schepanovich and Provost Ryan. And what were our venerable councillors doing? Sitting on their honorable posteriors, passing notes, and running to the pop machine while two non-councillors dominated the meeting.

Students' council members divide themselves naturally into three categories: 1. Those who don't come; 2. Those who come and do nothing; 3. Those who come and participate. Approximately half of the councillors fit into category 1; the other half share the remaining categories.

If students' union general manager Marv Swenson weren't so busy with other duties, I'd suggest he be made truant officer for wayward councillors. The fact that apathetic councillors are the cause for half the students on campus not being represented doesn't seem to concern anyone. Council representation is a responsibility; where are the people who have been elected to these positions?

Not much more useful than those who do not come are the irresponsible one-quarter who fill council chairs and prove "handy" when it's time to vote. Without their presence, there couldn't be a quorum,and the minutes of the last meeting would never be passed.

Although these pseudo-legislators contribute little, if anything, to discussion, they can be relied on to raise their hands at least a few inches from the table and be counted as either enthusiastically (or worse yet, unanimously) in support of, or flatly and decidedly in opposition to the motions which govern the workings of the union.

Aside from the union vice-president and the Wauneita president, our female councillors say an average of three words each per meeting. True, silent females are supposed to be mysterious, echanting,and sexy, but their contribution to student government is questionable.

So that leaves us a handful of activists—a handful of people who are aware, in varying degrees, of a student movement. And I sincerely congratulate them.

I don't know if anything Patrick Kenniff told council last Tuesday night hit any of the councillors, but it should have. He said a student government can either lead a campus or reflect it. I think it should lead. Too many of our councillors have the inane "things are good just like they are—why change?" attitude. These are the rah-rah campus kids who take literally the words of the Varsity Song, "Green and gold, quaecumque vera, **guide** us through each coming era." I would say it's the duty of the councillors to guide and not to be guided. It is this reflecting attitude that we get from people like one of our rah-rah councillors whose chief concern seems to be the fact that he doesn't like all the Fine Arts in The Gateway.

Richard Price is a leader; he is genuinely concerned with the student movement. And so are a few other council members. It is the comments of these few that gives council meetings some depth and purpose.

I think the matter of "to lead or to reflect" should be in the minds of every U of A student at election time and constantly in the minds of councillors.

One more thing: why not go to a Council meeting once?—they really aren't completely uninteresting. The house ec representative wears a different outfit each week, and the arts rep smokes a most fragrant blend of pipe tobacco—when he's there.

Administrative tyranny causes conflict in Acadia University

Reprinted from the Silhouette

WOLFVILLE (CUP)—At Acadia University, students recently stayed up five nights in a row to create snow sculptures for the annual winter carnival.

The day before the carnival began, and while students were in class, one scultpure (a toilet bowl) was chopped down by university officials.

The action was typical of the type of administrative control exercised over student affairs at Acadia. It served to enflame a prolonged battle bewteen students and the administration stretching back to the fall term, and highlighted by the co-ed calendar censorship at the university last month.

It is a strange conflict, pitting the administration against the student council, the student newspaper The Athenaeum and a large section of the faculty.

BATTERED IMAGE

One result of this fight has been a surprising amount of public attention focused on the small Nova Scotia university, and a severe battering of the university's image, which was just recovering from the attempt by the region's Baptist Convention last summer to prevent all but Christian professors from teaching there.

A great deal of the problem has to do with student resistance to an overwhelming number of rules, written and unwritten, set up to control rigidly the lives of students.

Students maintain that such rules have no place in the academic community; University officials claim that the university has the responsibility to act in the place of the parents.

The result is that students—especially females—find themselves saddled with far more restrictions than they ever had at high school or at home.

There are rules for everything. Quoting at random from the women's residence by-laws, we find: "Students are expected to sign out whenever they leave their residence to be out later than 7:30 p.m. . . ."

"As university organizations provide adequate forms of entertainment on the campus, women are not permitted to attend public dances . . "

"Women may send long distance calls with charges reversed or over pay telephones There should not be any outgoing or incoming calls on any telephone after 11:30 . . ."

"Baths and showers shall not be allowed after 11:30 p.m. . . ."

"Any young woman having a car on campus must register it with the Provost and the Dean of Women."

"Young women are not permitted to visit men's residences nor their apartment."

And girls are not allowed to live off-campus while attending Acadia, unless they are post-graduates. Girls have been expelled from Acadia for violating these rules.

There is an elaborate leave system set up for co-eds which reads like this: "Seniors are allowed late leaves after 7:30 p.m. any night; Juniors three; Sophettes two; Freshettes one, besides Saturday and Sunday nights. Dance leave on Saturday night does not count as at late leave.

There are ways of getting out after 7:30 p.m. and not having it counted as a late leave. Students can work on certain organizations or sit on council and not have it counted as a night out; yet, if a student wished to got to the Library she would have to use a late leave. This means, for example, that Freshettes are permitted, by university regulation, to go to the library JUST ONE NIGHT A WEEK.

And the rules are sometimes dangerous.

TIGHTER THAN A DRUM

Every night, as soon as the leaves are over, each women's residence is locked up tighter than a drum. Not only is it impossible to get into the women's residences after hours, it is impossible to get out.

Since some of the residences are very old, and since none of them has firebars on the doors, there is a serious fire threat to the lives of the girls locked up in the residences night after night.

The university impinges on the prereogative of the law in some cases.

One rule, printed in the university calendar, states that "all occupants of student bachelor apartments shall agree to inspection of their apartments by a member of the administrative or provost staff if such visits are found necessary or desirable by the latter party in the best interests of the university."

INSPECT APARTMENTS

"If it is found that in the opinion of the administration conduct in any student bachelor apartment be found to be detrimental to the interests and good name of the University, said student occupants) shall be ordered to vacate the apartment under penalty of the occupants being dropped from the roll of the university."

There are signs that things are changing at Acadia, however.

When Dean of Women Ethel V. Kinsman had a girl's motor scooter impounded this fall and announced a new rule that girls were forbidden to ride them, pressure from the student newspaper forced an immediate rescinding of the rule.

The incident sparked a petition signed by one half of Acadia's female students asking for permission to rewrite the women's constitution, and brought to the forefront two girls who took over the fight for women's rights on campus.

One, an American, became disillusioned and left campus. The other, a Quebec girl, has just been elected president of the girls' Propylaeum Society, the organization controlling female activity on campus.

SEXY CALENDAR

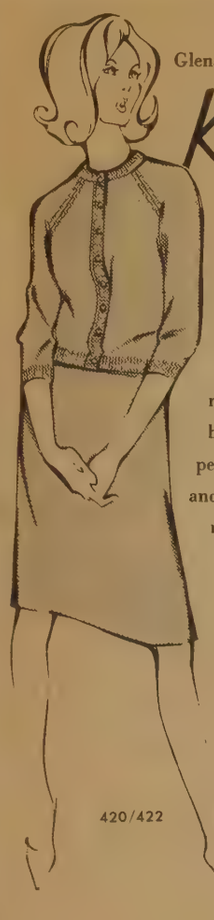
Last month's co-ed calendar impounding has also started a chain reaction.

Because of the administration's action, students' union lawyers are studying the whole area of student discipline on campus; the students' union is obtaining a legal brief on incorporation; and the Students' Judicial Committee, used by the University Provost to popularize student punishments, is in danger of being abolished by the Students' Representative Council.

Just as the destruction of the snow sculpture was symbolic of administration action, the reaction of the students involved was symbolic of the new resistance movement on campus: after finding their sculpture in ruins, the students simply rebuilt it.

THE LUSTROUS LOOK IS IN FOR SPRING!

Glenayr Kitten IN NEW SILKY ANTRON



It's so feminine—the exciting new look for Spring—the shimmering new pastel look—captured here by Kitten in this new perfectly matching cardigan and skirt—the cardigan with raglan shoulders (shapely) and ¾ sleeves. 34-42. $13.98. The fully-lined straight skirt to perfectly match. 8-20. $15.98. Both in the fabulous new fibre—silky Antron. Look for Kitten's lustrous new look at good shops everywhere!

420/422

Without this label GLENAYR Kitten it is not a genuine KITTEN.

—Nell Driscoll photo

SYNCHRONIZED PANDA—Penny Winters, a member of both the U of A synchronized swim team and the Panda swimming team, takes it easy for a minute at Varsity Pool. Swimming is one of the more than 30 minor sports which are played on campus.

SUPA project typifies group's involvement

Social consciousness is changing and former protest movements are changing with it, says Tom Goodenough of the Student Union for Peace Action.

Goodenough outlined SUPA's proposed summer project which exemplifies their involvement in community affairs.

The local SUPA group will express its involvement in the form of providing new dimensions and information to the lower socio-economics class and providing more adequate community day nurseries for wrking mothers in Edmonton.

Goodenough said that the changing times logically lead to the evolution of the new left or activist outlook as opposed to the protest movement.

"Protest marches have seized to serve the purpose of initiating public concern," said Mr. Goodenough, "at best they serve only as a constant reminder that dissension still remains."

SUPA, being a part of the new move, logically internalized the theme of greater social involvement. Because of the newness of the move, the end and the means are still relatively obscure. At present SUPA is concerned with creation of contacts within the community and the discovery of avenues of approach to community participation in social work projects.

High school chemistry up-dated

The chemistry department has established a program to help some of the better high school chemistry teachers to up-date their knowledge.

Each year one high school teacher is selected to spend a year at the university as a sessional instructor. His education is supplemented so he can return to high school a better chemistry teacher.

Dr. W. F. Allen of the chemistry department emphasizes the tremendous changes taking place. Many things taught in high school today were not taught to first-year university students ten years ago.

The Gateway fine Arts

d'ye ken con hall artswise

Kiddies! Have you ever had a faint suspicion that there's more to poetry than gets into "Creative Living", that cesspool among textbooks?

Have you ever wondered about jazz? Or about Creative Dance? Or about Con Hall? (We all wonder about Con Hall.)

Well, here's your chance to swing, because as part of the First Annual Fine Arts Festival at U. of A (masterminded by Tom Radford, with Rhoda Lilge, Clare Cragg, Bill Coull and Dave Emerson ably assisting) there's a big bash on tonight, with an Experimental Jazz Band, the Orchesis Creative Dancers,and three (count 'em!) l i v i n g (listen to 'em breathe!) poets!

The band belongs to Zen Magus, and plays some of the most interesting jazz in Edmonton.

The Orchesis Creative Dancers are interested (our Dance Correspondent informs us), in the creation of free form in dance. Dance movements are adapted to interpret music or an abstract or concrete idea.

But of course (editorial bias) the most interesting part of the evening will be the readings by Wilfred Watson, Eli Mandel, and Robin Mathews.

• • •

Dr. Watson's book of poetry, "Friday's Child", received a great deal of critical acclaim when it appeared in 1955. Since then, Dr. Watson's style has changed radically; indeed, one is never sure what Dr. Watson will do next.

His most recent verse has been influenced, surely, by his success in writing for the stage both of Studio Theatre and (especially) the Yardbird Suite.

Dr. Mandel is the author of "Fuseli Poems" and, most recently, "Black and Secret Man"; a new book in preparation. Rather a lot of his poems deal with the evil and pain inherent in the world's mystery. One wouldn't think to look at him that he is one of Canada's most terrifying poets; but he is.

Professor Mathews has been described by Irving Layton as "one of Canada's most useful troublemakers". It will be nice to see him in public reading poetry rather than statements, though to be sure the magnificent thing about his statements has always been their poetry, their wonderful flair.

• • •

"Whatever else, poetry is freedom", says Irving Layton. Why not strike a blow for freedom and turn up tonight at Con Hall?

fine arts festival

Painting and sculpture exhibits in the Arts Building, Education Building, and Fine Arts Gallery.

• • •

"A Session: Jazz, Poetry, Dance"
Con Hall, Friday, 10:30 p.m.
Admission $1.00

• • •

Concert Band
Con Hall, Saturday, 11 a.m.
Admission free

• • •

Bachelor of Music Student Recital
Con Hall, Saturday, 12 noon
Admission free

• • •

Folk Concerts
Featuring the Wildwood Trio
Second Floor Arts Building
Saturday, 10:30 a.m., 1:30 p.m., 4:30 p.m.
Admission free

• • •

U of A Chamber Orchestra Concerto Concert
Conductors, Thomas Rolston and Claude Kenneson, and soloists John Lewis, Colin Miles, Elaine Spacinski, Judith Short, Kenneth Murdoch, Marlin Wolfe, Lois Upright and Eric Wilson
Con Hall, Saturday, 2:30 p.m.
Admission free

• • •

Department of Music Staff Recital
Featuring Thomas Rolston, Isobel Moor Rolston, Claude Kenneson, Ernest Dalwood, Ross Pratt and Sandra Munn
Con Hall, Saturday, 8:30 p.m.
Admission $1.50

• • •

"The Three Sisters" by Anton Chekhov
Studio Theatre, Friday and Saturday, 8:15 p.m.
Admission $2.00

on the musical scene

Conversation among various illustrious composers overheard on the heights of Olympus, and transcribed by Calliope (Muse of the Steam-Organ):

(A select group of composers is standing around, munching ambrosia and chatting languidly. Among them are Mozart, Handel, Beethoven, and Fauré. Boccherini rushes in, out of breath.)

Boccherini: Gee gosh, gang! Guess what! The music department of the University of Alberta is playing my Cello Concerto in their VGW Concerto Concert Saturday afternoon at 2:30 p.m.

Beethoven: Is anything else of yours ever played anywhere?

Boccherini: Well, I mean, gee, gosh Ludwig, that's hardly fair.

Mozart: What else is that sterling group of musicians playing?

Boccherini: Lots and lots of your music, Wolfgang—two of your violin concertos, and your Piano Concerto K.488.

Mozart: Excellent! The violin concertos are quite charming, and that piano concerto is one of the many best things I ever wrote. I suppose student soloists are to be used. I was quite amazed at the quality of their performances the last time they presented a concert.

Boccherini: Yes, that's right, Wolfgang. And you needn't look so glum, G.F.; they're also playing one of your organ concertos.

Handel (harumphing): Well, harumph, I mean, well damn Sir, they always have been a good lot.

Beethoven: Humbug!

Boccherini: Same to you with knobs on, Ludwig. You're just sore because you can never live down having written "Wellington's Victory".

(Beethoven whistles entirety of "Der Grosse Fuge" snidely out of the side of his mouth. An unseemly scuffle ensues.)

Fauré: How common!

(Rossini strolls in, dressed as Figaro in "The Barber of Seville").

Rossini: Gentlemen, I'm surprised at you! Halt, desist, and/or forbear!

(Pause ensues, while halting, desisting, and/or forbearing occurs.)

Rossini: Ludwig, mon vieux, have you heard? The University of Alberta Music Department is playing your B-Flat Trio at their Staff Concert Saturday night.

Beethoven (mollified): Moomph. How nice. Who's playing it?

Rossini (reading from program): "Ernest Dalwood, clarinetist; Claude Kenneson, cellist; Ross Pratt, pianist."

(They all crowd 'round the program. There is a pause, then all begin to murmur.)

Handel: Harumph. They're playing a Walton Violin Sonata. Good chap, Walton.

Mozart: And a trio of your, Fauré.

(Fauré glows.)

Boccherini: And a Fantasis for Cello and Piano by Kodaly. That fellow's music isn't bad, albeit no-one writes for the cello as well as I did.

Fauré: Oh, do be quiet, Luigi, or we'll get Papa Haydn to thrash you.

Boccherini (sullenly): Well anyways, I bet you don't know that they're also presenting a B. Mus.-student recital, Saturday morning.

Mozart: Oh really? What are they playing?

Beethoven: The mind boggles.

(Haydn walks in. He has heard Beethoven's last remark.)

Haydn: Maybe yours does, Ludwig, my boy. Heh, heh.

(Beethoven scowls. At this point, Johann Sebastian Bach totters in with his 23 children. They all gather 'round him.)

23 Children (loudly): Can we papa? Can we please, papa??

J.S. Bach: Can you what, my little ones?

23 Children: Can we go and listen to Mr. Wagner tell us all about when he was in the Revolution of 1848?

(J. S. Bach frowns, but before he can answer, the whole group is overrun and trampled by a rush of people consisting of Wagner and a troop of pugnacious heldentenors, hotly pursued by George Bernard Shaw and Ernest Newman.)

Fauré (propping himself up on his elbow): What about Alsace-Lorraine? eh? What about Alsace-Lorraine?

Wagner (jumping up on down on him): Götterdämerung!!

Fauré (weakly): You cad! No gentleman would use a word like that!

(23 Bach Children throw themselves into the fray, while Shaw stands back with a look of scorn on his face. S o m e o n e on the ground siezes Shaw's ankle, and pulls him down. Utter chaos prevails, and the whole scene is enveloped in clouds of dust. In fact, it is all rather like Varsity Guest Weekend.)

—Al Scarth photo

THE PENSIVE PAGANINI POSE—Professor Thomas Rolston of the U of A music department suppresses his natural vivacity to muse for a moment on the First Annual Fine Arts Festival, an exciting new feature of VGW. Professor Rolston will be playing in the Faculty Recital Saturday night in Con Hall, and directing the Chamber Orchestra Concerto that afternoon, same place.

art letter from the new world

Dear Ferdinand,

Things are every bit as exciting over here in the New World as Christopher promised. I wish you were here. Really, you don't know what you're missing.

Like for instance, this weekend, in conjunction with VGW (sort of a ritual-initiation among the natives) we will see the First Annual Festival of the Fine Arts. Nice to be in on the ground floor!

Lots is going on; HAPPENING, even. What's a happening? Want your groin shaved? That's a happening.) Failing that, Bob Game has promised to run amok twice daily.

And not only that! The Fine Arts Gallery, due east of the Arts Building on 112 Street, is exhibiting the work of the senior painting class. None of this Old-World-fruit-bowl stuff; these paintings swing!

Gallery hours are: Friday, 12 noon to 9 p.m.; Sunday, 12 noon to 5 p.m.

The Arts Building is showing second-and senior-year drawings on its second and third floors respectively.

The Ed rotunda is housing a painting exhibit by three Edmonton artists, as well as a display of projects by the design students.

A sculpture show by a local artist will be on exhibit at the Jubilee Auditorium.

So you see, Ferdinand, the New World is quite an exciting place. Optimistic, too; notice: "Annual Festival . . . " provided we don't get blown up, or annexed, or whatever else we happen to be anxious about. You know how it is.

Too bad about your friend Gib; I hear he went down kicking.

Love, Isabelle

THE DEPARTMENT OF MUSIC

UNIVERSITY OF ALBERTA

presents the

UNIVERSITY CHAMBER ORCHESTRA

in CONCERT

V A R S I T Y G U E S T W E E K E N D

Saturday, February 19, 1966

Convocation Hall

2:30 p.m.

THOMAS ROLSTON
Director

P R O G R A M M E

HANDEL — Organ Concerto No. 4 in F
Allegro - Andante - Adagio - Allegro
Soloist: John Lewis

VIVALDI — Viola Concerto in Bb Minor
Allegro - Andante - Allegro
Soloist: Colin Miles

MOZART — Violin Concerto in A (K219)
Allegro Aperto - Adagio - Rondeau
Soloist: Elaine Spacinsky

MOZART — Piano Concerto in A (K488)
Allegro - Andante - Presto
Soloists: Judith Short
(1st mov't)
Kenneth Murdoch
(2nd & 3rd mov'ts)

I N T E R M I S S I O N

MOZART — Violin Concerto in D (K218)
Allegro - Andante Cantabile - Rondeau
Soloist: Marlin Wolfe

BOCCHERINI — Cello Concerto in Bb
Allegro moderato - Adagio - Rondo
Soloists: Lois Upright
(1st & 2nd mov'ts)
Eric Wilson
(3rd mov't)

VARSITY GUEST WEEKEND

BACHELOR OF MUSIC RECITAL

12 noon — Convocation Hall

Saturday, February 19, 1966

PROGRAMME

POPPER — Requiem for Three Cellos

Lois Upright (Edmonton)
Michael Massey (Edmonton)
Barbara Fraser (Edmonton)

CHOPIN — Nocturne Opus 55, No. 1
DEBUSSY — Minstrels

Evelyn Robinson, piano (Ponoka)

HANDEL — Sonata No. 3 in G for Flute and Piano

Adagio - Allegro - Andante - Bouree: Menuet

Dennis Zomerschoe, flute (Edmonton)
Lucy Hominuke, piano (Edmonton)

HOWARD FERGUSON — Five Bagatelles

Tess Thornton, piano (Blairmore)

Short demonstration by one, two or three three-year-old violinists under the direction of Miss Yoko Oike and Miss Joan Lord (if the children are in the mood!)

All Music Department programmes are broadcast each Saturday morning at 9:00 a.m. over Radio Station CKUA.

O R C H E S T R A

VIOLIN I
Broderyck Olson
Victoria Wynnychuck
Marlin Wolfe
Yoko Oike
Ernest Kassian
Heilwig von Koenigsloew

VIOLIN II
Mary Anderson
Jerry Ozipko
James Montalbetti
Tess Thornton
Les Walker
Elaine Spacinsky

VIOLAS
Colin Miles
Max Superstein
Ted Lindskoog
Martin Molzan

CELLOS
Claude Kenneson
Lois Upright
Denis Lazarowich
Michael Massey
Barbara Fraser
Kenneth Murdoch

BASS
George Adams
Gerald Inman

FLUTES
Dennis Zomerschoe
Rhoda Lilge

OBOES
Allen Simonson
Hazel Dalton

CLARINETS
Linda Zwicker
Lorraine Rachinski

HORNS
David Smith
Don Fisher

THE DEPARTMENT OF MUSIC

University of Alberta

presents

Miss Margaret Jamison

B.Mus. Graduating Student

P I A N O R E C I T A L

Convocation Hall 8:30 p.m.

March 25, 1966

P R O G R A M M E

Two Rhapsodies — Johannes Brahms (1833-1897)
- Opus 79, No. 2
- Opus 119, No. 4

Bagatelles — Alan Rawsthorne (1905-)
- Allegro
- Allegretto
- Presto non assai
- Lento

Partita No. 2 — J. S. Bach (1685-1750)
- Sinfonia: Grave Adagio - Andante
- Allemande
- Courante
- Sarabande
- Rondeaux
- Capriccio

I N T E R M I S S I O N

Sonata in F Sharp, Opus 78 — L. van Beethoven (1770-1827)
- Adagio Cantabile - Allegro ma non troppo
- Allegro Vivace

Sonate pour Violon and Piano — Claude Debussy (1862-1918)
- Allegro vivo
- Intermede: Fantasque et leger
- Finale: Tres anime

Broderyck Olson, violin
Guest Artist

The University of Alberta, Edmonton

DEPARTMENT OF MUSIC

Monday, April 4, 1966 (FINAL CONCERT)

RECITAL

Convocation Hall — *by* — 12 noon

Bachelor of Music Students

P R O G R A M M E

Mozart — Concertante in E Flat for Violin and Viola
Allegro
Ernest Kassian, violin
Colin Miles, viola
Michael Massey, piano

SCHUBERT — Sonata in A Major (Op. posth.)
Allegro

DEBUSSY — Prelude (The sounds and perfumes turning in the night air)
Troy Reid, piano

CHOPIN — Fantasy in F Minor
Michael Massey, piano

These concerts may be heard on Radio Station CKUA every Saturday morning at 9 a.m.

Next Concert: Tuesday, April 5 at 12:30 sharp - Convocation Hall
Hear a demonstration by three-year-old violinists and their mothers enrolled in the Talent Education program.

THE PASSION OF OUR LORD

According to St. Matthew

set to music by

JOHANN SEBASTIAN BACH

ALL SAINTS' ANGLICAN CATHEDRAL

Edmonton, Alberta

THURSDAY, APRIL 7, 1966

FRIDAY, APRIL 8, 1966

During the Interval a collection will be taken for the Cathedral Organ Fund

THE ST. MATTHEW PASSION

For centuries during Holy Week the story of the Passion of our Lord has been recited or sung in semi-dramatic form in most of the Christian churches. Towards the end of the 17th century an important development took place in Germany. The reflective element is introduced in the form of prologues and epilogues, and the significance of each event in the narrative is emphasized by means of recitatives, arias, and chorales (or hymns). Such commentaries serve both to impress the meaning of the story on the mind and heart of the believer, and to express the devout feelings which he shares.

The reflective commentaries are given sometimes to solo voices (Recitatives, Arias and Duets) and sometimes to the chorus, (Chorales and Choruses). The chorus is thus at one moment participating in the drama and at another is giving voice to a meditation upon it. It will be noted that in certain general features the structure of the work is not unlike that of Greek Tragedy.

In accordance with established tradition Bach gave the words of the Evangelist (Matthew 26 and 27) to a tenor and those of Jesus to a bass voice; a special characteristic of this particular "Passion" is the accompaniment of the words of Jesus by strings. The chorus (or one of the choruses, for strictly speaking there are two), always takes the part of a number of speakers—The Disciples, the Priests and Scribes, the People, etc.

To assist the listener in making the essential differentiation between the drama proper and the reflective passages, the latter have been printed in italics. Owing to limitations of space, the Scriptural narrative has not been printed in full.

PART I

PROLOGUE

Double Chorus

Come, ye daughters, share my mourning;
See Him! Whom? The Bridegroom Christ.
See Him! How? A spotless Lamb.
See it! What? His patient love.
Look! Look Where? On our offence.
Look on Him. For love of us,
He Himself His Cross is bearing.

Chorale (sung at the same time as the above).

O Lamb of God most holy,
Who on the Cross didst languish;
O Saviour, meek and lowly,
Who suffered bitter anguish;
The sins of man Thou bearest,
Our every grief Thou sharest.
Have mercy on us, O Jesu.

THE ANNOUNCEMENT OF THE PASSION

Recit.—Tenor and Bass

When Jesus had finished all these sayings . . .

Chorale

O blessed Jesu, how hast Thou offended,
That now on Thee such judgment has descended?
Of what misdeed hast thou to make confession?
Of what transgression?

THE RULERS CONSPIRE AGAINST CHRIST

Recit.—Tenor and Bass

Then assembled together the chief priests . . . .

Double Chorus

Not upon the feast, lest haply there be an uproar among the people.

THE ANOINTING AT BETHANY

Recit.

Now when Jesus was in Bethany . . .

Chorus

To what purpose is this waste? For this ointment might have been sold for much, and given to the poor.

Recit.—Tenor and Bass.

When Jesus understood it . . .

Recit.—Contralto

My Master and my Lord,
In vain do Thy disciples chide Thee
Because this pitying woman,
With ointment sweet, Thy flesh
For burial maketh ready.
O grant to me, beloved Lord,
The tears wherewith my heart o'erfloweth
An unction on Thy Head may pour.

Aria—Contralto

Grief for sin,
Rends the guilty heart within.
May my weeping and my mourning
Be a welcome sacrifice.
Loving Saviour, hear in mercy!

THE TREASON OF JUDAS

Recit.—Tenor and Bass

Then one of the twelve, called Judas Iscariot . . .

Aria—Soprano

Break in grief, Thou loving heart;
For a son whom Thou hast nourished,
Yea, a friend whom Thou hast cherished,
Gathers cruel foes around Thee,
And will like a serpent wound Thee.

THE PREPARATION OF THE PASSOVER

Recit.

Now the first day of the feast of unleavened bread, the disciples came to Jesus, saying unto Him:

Chorus

Where wilt Thou that we prepare for Thee to eat the Passover?

Recit.—Tenor and Bass

And He said, Go into the city to such a man . . .

Chorus

Lord, is it I?

Chorale

'Tis I, whose sin now binds Thee,
With anguish deep surrounds Thee,
And nails Thee to the Tree;
The torture Thou art feeling,
Thy patient love revealing,
'Tis I should bear it, I alone.

THE INSTITUTION OF THE EUCHARIST

Recit.—Tenor and Bass

And he answered and said. He that dippeth his hand with Me in the dish . . . .

Recit.—Soprano

Although our eyes with tears o'erflow,
Since Jesus now must from us go,
His gracious promise doth the soul uplift.
His Flesh and Blood, O precious gift!
He leaves us for our souls' refreshment,
As He while in the world did love His own,
So now, with love unchanging,
He loves them still unto the end.

Aria—Soprano

Jesus, Saviour, I am Thine,
Come and dwell my heart within.
All things else I count but loss,
Glory only in Thy Cross.
Dearer than the world beside
Is the Saviour who hath died.

AT THE MOUNT OF OLIVES

Recit.—Tenor and Bass

And when they had sung an hymn . . . .

Chorale

Receive me, my Redeemer,
My Shepherd, make me Thine;
Of every good the fountain,
Thou art the spring of mine.
How oft Thy words have fed me
On earth with angels' food,
How oft Thy grace hath led me
To highest, heavenly good.

PETER'S DENIAL FORETOLD BY CHRIST

Recit.—Tenor and Bass

Peter answered, and said unto Him . . .

THE AGONY IN THE GARDEN

Recit.—Tenor and Bass

Then cometh Jesus with them unto a place called Gethsemane . . . .

Recit.—Tenor and Chorale

O grief! that bows the Saviour's troubled heart!
His spirit faints, His sorrow veils His face!
(My Saviour, why must all his ill be-fall Thee?)
He to the judgment-hall is brought,
There is no help, no comfort near.
(My sin, alas! from highest Heav'n did call Thee.)
The powers of darkness now assail Him,
His chosen friends will soon forsake Him.
(God took the debt from me, who should have paid it;
On Thee He laid it.)
Ah! if my love Thy stay could be,
If I could weigh Thy grief, and share it,
Could make it less, or help to bear it,
How gladly, how gladly would I watch with Thee!

Aria—Tenor

I would beside my Lord be watching,
By His Cross
I am saved from sin and loss;
His sorrows win my soul its ransom.

Chorus

And so our sin will fall asleep.
The griefs that He for us endureth,
How bitter, yet how sweet, are they.

CHRIST'S PRAYER IN THE GARDEN

Recit.—Tenor and Bass

And he went a little farther, and fell on His face, and prayed, saying, "O My Father, if it be possible, let this cup pass from Me; yet not as I will, but as Thou wilt." . . . .

The Saviour, low before His Father bending,
To gain for man by His oblation
A full salvation.
The love of God toward man commendeth.
He now will drink the Cup

Unto its last and bitterest dregs,
Which with the sin of men is filled
And overflows. He will not shrink,
But suffer all that God hath willed.

Recit.—Tenor and Bass

And he cometh unto the disciples . . . .

Chorale

O Father, let Thy will be done,
For all things well Thou doest,
In time of need refusest none,
But helpest e'en the lowest.
In deep distress
Thou still dost bless,
In wrath rememberest mercy;
Who trusts in Thee
Shall ever be
In perfect peace and safety.

THE BETRAYAL AND ARREST

Recit.—Tenor and Bass

And He came and found them asleep again . . . .

CHRIST IS BOUND AND LED INTO THE CITY

Duet and Chorus—Soprano and Contralto

Behold, my Saviour now is taken,
(Loose Him! leave Him! bind Him not!)
Moon and stars
Have for grief the night forsaken,
Since my Saviour now is taken.
They lead Him hence; with cords they bind Him!
Have lightnings and thunders their fury forgotten?
Then open, O fathomless pit, all thy terrors!
Destroy them, o'erwhelm them, devour them, consume them
With tumult of rage,
The treach'rous betrayer, the merciless throng.

THE DISCIPLES FORSAKE CHRIST

Recit.—Tenor and Bass

And behold, one of them which were with Jesus . . . .

THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND

Chorale

O man thy grievous sin bemoan,
For which Christ left His Father's throne,
From highest heaven descending.
Of Virgin pure and undefiled,
He here was born, our Saviour mild,
For sin to make atonement.
The dead He raised to life again,
The sick He freed from grief and pain,
Until the time appointed,
That He for us should give His Blood,
Should bear our sins' o'erwhelming load,
The shameful Cross enduring.

INTERVAL

PART II

PROLOGUE

THE DAUGHTER OF ZION SEEKS THE SAVIOUR

Aria—Contralto and Chorus

Ah! now is my Saviour gone.
(Whither is thy beloved gone,
O thou fairest among women?)
Whither went He? I would follow.
(Whither has thy friend gone aside?)
Ah! my Lamb the slayers hold Thee,
Where now is my Saviour gone?
(For we would go with thee to seek Him.)
Ah! how shall I find an answer
To assure my anxious soul?
Ah! where is my Saviour gone?

IN THE COURT OF CAIAPHAS

Recit.—Tenor

And they that had laid hold on Jesus . . . .

CHRIST'S SILENCE BEFORE CAIAPHAS

Recit.—Tenor and Contralto

Yea, though many false witnesses came . . . .

Recit.—Tenor

He holds His peace, though men accuse Him falsely
That thereby He may show us how deep compassion works within Him
To bear our sorrows in His heart.
So we, when call'd to suffer wrong,
Should strive to be like Him,
And in affliction hold our peace.

Recit.—Tenor and Bass

And the high priest answered, and said unto Him . . .

Double Chorus

He worthy is of death.

Recit.

Then did they spit in His face, and buffeted Him, and others smote Him with the palms of their hands, saying:

Double Chorus

Now tell us, Thou Christ, who is he that smote Thee?

Chorale

O Lord, who dares to smite Thee,
And falsely to indict Thee,
Deride and mock Thee so?
Thou canst not need confession,
Who knowest not transgression,
As we and all our children know.

PETER'S DENIAL

Recit.—Tenor, Soprano and Bass

Now Peter was sitting without in the court . . . .

Chorus

Surely thou also art one of them, for thy speech betrayeth thee.

Recit.

Then began he to curse and to swear, I know not the man . . . .

Aria—Contralto

Have mercy, Lord, on me,
Regard my bitter weeping.
Look on me,
Heart and eyes both weep to Thee
Bitterly.

Chorale

Lamb of God, I fall before Thee,
Humbly trusting in Thy Cross;
That alone be all my glory.
All things else I count but loss.
Jesu, all my hope and joy
Flow from Thee, Thou sov'reign good,
Hope, and love, and faith, and patience,
All were purchased by Thy Blood.

THE END OF JUDAS

Recit.—Tenor, Bass and Chorus

Now when the morning was come . . . .

Recit.—Tenor and Bass

And he cast down the pieces of silver . . . .

Aria—Bass

Give, O give me back my Lord,
See the silver, price of blood
At your feet in horror poured
By the lost betrayer.

BEFORE PILATE

Recit.—Tenor and Bass

Jesus stood before the governor . . . .

Chorale

(in which the audience is requested to join)

Commit thy way to Jesus,
Thy burdens and thy cares;
He from them all releases,
He all thy sorrow shares.
He gives the winds their courses,
And bounds the ocean's shore,
He suffers not temptation
To rise beyond thy power.

BARABBAS

Recit.—Tenor, Soprano, Bass

Now at that feast the governor was wont to release unto the people a prisoner . . . .

Double Chorus

Let Him be crucified

Recit.—Tenor and Bass

And the governor said, Why, what evil hath He done?

Recit.—Soprano

To all men Jesus good hath done:
The blind man hath He given sight,
The lame man made to walk.
He told us of His Father's Word,
He cast the devils forth,
The mourners hath He comforted;
In Him a friend the sinner found.
Save good, my Jesus nought hath done.

Aria—Soprano

For love my Saviour now is dying,
Of sin and guilt He knoweth nought.
So eternal desolation
And the sinner's righteous doom
Shall not rest upon my spirit.

Recit.—Tenor and Chorus

But they cried out the more, saying, Let Him be crucified.
When Pilate therefore saw that he prevailed nothing . . . .

Chorus

His blood be on us and on our children.

THE SCOURGING

Recit. Tenor

Then released he Barabbas unto them . . . .

Recit.—Contralto

O gracious God!
Behold, the Saviour standeth bound.
They scourge Him now, and smite and wound Him!
Tormentors, stay your hands!
Are not your hearts with pity moved
To see such anguish meekly borne?
Ah, no! your hearts are hard,
And must be like the rock itself,
Nay, more unyielding still.
Have pity! stay your hands!

THE CROWNING WITH THORNS

Recit.—Tenor

Then the soldiers of the governor took Jesus into the common hall . . . .

Double Chorus

Hail, King of the Jews!

Chorale

O sacred Head, surrounded
By crown of piercing thorn!
O bleeding Head, so wounded,
Reviled, and put to scorn!
Death's pallid hue comes o'er Thee,
The glow of life decays,
Yet angel-hosts adore Thee,
And tremble as they gaze.

In this Thy bitter Passion,
Good Shepherd, think of me
With Thy most sweet compassion,
Unworthy though I be:

Beneath Thy cross abiding,
For ever would I rest,
In Thy dear love confiding,
And with Thy presence blest.

THE WAY OF THE CROSS

Recit.—Tenor

And after that they had mocked Him . . . .

THE CRUCIFIXION

Recit.—Tenor

And when they were come unto a place called Golgotha . . . .

Double Chorus and Recit.

Thou that destroyest the temple of God, and buildest it in three days, save Thyself: If Thou be the Son of God, come down from the cross. Likewise also the chief priests mocking Him, with the scribes and elders, said, He saved others, Himself he cannot save: If He be King of Israel, let Him now come down from the cross, and we will believe Him. He trusted in God: let Him deliver Him now if He will have Him; for He hath said, I am the Son of God.

Recit.—Tenor

The thieves also which were crucified with Him, cast the same in His teeth.

Recit.—Contralto

Ah, Golgotha! Unhappy Golgotha!
The Lord of Glory here 'mid shame and scorn must perish;
The blessed Saviour of the world
Upon th' accursed Tree now hangs;
The Lord who heaven and earth created.
Of life and light is now bereft;
The Sinless here as Sinner dieth.
Ah, how this grief doth pierce my soul!
Ah, Golgotha! Unhappy Golgotha!

Contralto Aria and Chorus

See the Saviour's outstretched Hands!
He would draw us to Himself.
Come! come! (Come where?)
In Jesu's bosom
Seek redemption, seek ye mercy,
Seek them! in Jesu's bosom.
Live ye, die ye, rest ye here,
Ye whom sin and guilt oppress,
Rest ye! in Jesu's bosom.

THE DEATH OF CHRIST

Recit.—Tenor, Bass and Chorus

Now from the sixth hour there was darkness over all the land unto the ninth hour . . . .

Chorale

Be near me, Lord when dying,
O part not Thou from me!
And to my succour flying,
Come, Lord, and set me free!
And when my heart must languish
In death's last awful throe,
Release me from mine anguish,
By thine own pain and woe.

AFTER THE CRUCIFIXION

Recit.—Tenor

And behold, the veil of the temple was rent in twain . . . .

Chorus

Truly this was the Son of God . . . .

AT THE DESCENT FROM THE CROSS

Recit.—Bass

At evening, hour of calm and peace,
Was Adam's fall made manifest;
At evening, too, the Lord's redeeming love;
At evening homeward turned the dove
And bore the olive-leaf as token.
O beauteous time! O evening hour!
Our lasting peace is now with God made sure,
For Jesus hath His Cross endured.
His body sinks to rest.
Go, loving servant, ask thou it—
Go, be it thine, the lifeless Saviour's Body.
O wondrous Gift! O precious, holy Burden!

THE BURIAL

Recit.—Tenor and Double Chorus

And Joseph took the body . . . .

Recit.—Soprano, Contralto, Tenor, Bass and Chorus

And now the Lord to rest is laid,
Lord Jesu, fare Thee well.

His task is o'er; for all our sin He hath atoned.
O blest and holy Body,
See, with repentant tears we would bedew it,
Which our offence to such a death has brought.
While life shall last, O let Thy sufferings claim our love,
Since Thou for man salvation sure hast wrought.

Double Chorus

In tears of grief, dear Lord, we leave Thee.
Hearts cry to Thee, O Saviour dear.
Lie Thou softly, softly here.
Rest Thy worn and bruised Body.
At Thy grave, O Jesu blest,
May the sinner, worn with weeping,
Comfort find in Thy dear keeping,
And the weary soul find rest.
Sleep in peace,
Sleep Thou in the Father's breast.

THE END

UNIVERSITY SINGERS
and
REPRESENTATIVES OF ALL SAINTS' CATHEDRAL CHOIR

CHORUS I

Sopranos

Mina Abbot
Mary Allen
Anne Altmann
Jane Anderson
Sonja Bernhardson
Lucille Berry
Mardie Bodie
Marjorie Daniels
Donna Gail Feldberg
Shirley Fisher
Elvera Frame
Phyllis Harris
Joan Lampitt
Joan Manuel
Marjorie McLeod
Alice Mix
Edna Nazar
Ruth New
Shirley Stone
Mavis Thompson
Lillian Whittier
Doreen Youngs

Altos

Jenell Bodie
Jacqueline Charlesworth
Erina Clegg
Anne Groenendyk
Beverley Iwaasa
Margaret Inkpen
Helen Lampit
Grace Lott
Shauna Murray
Helen Njaa
Evelyn Norman
Geneva Smith
Maida Van Kirk
Grace Wagter
Jean Wilkinson

Tenors

Edwin Daniels
James Malcolm
John New
Edward Sugden
Ernest Towend

Baritones

Harold Cuts
Orval Doney
Thurston Harrison
Allan Jones
Christopher Massey
Thomas Nelson
Ole Olson
David Paling
Archie Stone
Garth Worthington

CHORUS II

Sopranos

Patricia Asplund
Jean Beaton
Truus Dykstra
Margaret Foster
Marlene Hayes
Louise Jensen
Evelyn Kemp
Lillian Kneller
Renata von Koenigsloew
Betty Lou McCord
Madge McCready
Jean McLeod
Elizabeth Pasieka
Vivian Phillips
Olie Rudyk
Judy Sibbald
Sylvia Stoneham
Viola Wallbank

Altos

Carol Christensen
Willy Dykstra
Shirley Gillis
Joyce Hendrickson
Sharon Lang
Mona Langner
Cecilia Lotocki
Mildred McFadzean
Elfleda Morgan
Jean Rawlinson
Sheila Stangier
Hedi Thiessen
Lillian Upright
Dorothy de Laroque

Tenors

Alan Bulmer
Donald Bodie
Brian Haliburton
James Mann
James New
Jules Tuba

Basses

Cor Labots
Garry Meek
Charles Norman
Gerhard Schaeffer
Phillip Upright
Bruce Walker
Edmond de Laroque
Archie Stone
James Whittle

THE UNIVERSITY OF ALBERTA

Department of Music

BACHELOR OF MUSIC CHOIR

Sopranos

Lorraine Ambrose	Anne-Marie Swanson	Elizabeth Lesoway
Evelyn Robinson	Sherry Belcourt	Tess Thornton
Judith Short	Joan Bosmans	Lois Upright
Marilyn Simonson	Trudie Lee	Mary Wengryniuk

Altos

Hazel Dalton	Patricia Walusko	Judith Malcolm
Barbara Fraser	Linda Zwicker	Kathy Paton
Marjorie Montjoy	Margaret Jamison	Lorraine Rachinski
Lois Samis	Rhoda Lilge	Margaret Welter

Tenors

Donald Fisher	David Cruickshank	Broderyck Olson
Paul Gagnon	Martin Molzan	Hugh Stacey
Dennis Zomerschoe		

Basses

Brian Harris	David Smith	Wesley Cummings
John Lewis	Archie Stone	Gerald Inman
Michael Massey	James Whittle	Ernest Kassian
Kenneth Murdoch	George Adams	Colin Miles
Jerry Ozipko	Morris Alton	Troy Reid
David Sagert	Reinhard Berg	

SOLOISTS

JESUS—Robert Publow

EVANGELIST—Robert Glover

Judas, Peter, Second Priest ..... Garth Worthington

First Priest ..... Edwin Daniels

High Priest ..... Thomas Nelson

Second Maid ..... Sonya Bernhardson

First Maid, Pilate's Wife ... Donna Gail Feldberg

Pilate ..... Paul Bourret

SOPRANOS — Ellen Wetherill, Carmen Tellier

CONTRALTO — June Hunt

TENOR — Arthur Querrengesser

BASS — Ronald Nelsen

HARPSICHORD — Sandra Munn

ORGAN — Hugh H. Bancroft

CONDUCTOR — Richard S. Eaton

THE UNIVERSITY CHAMBER ORCHESTRA

ORCHESTRA I

Violins

Thomas Rolston
Yoko Oike
Victoria Wynnychuk

Ernest Kassian
Jerry Ozipko
Mary Anderson

Viola

Colin Miles
Martin Molzan

Cello

Claude Kenneson
—Continuo cellist
Lois Upright
Dennis Lazarowich
Kenneth Murdock

Double Bass

Patricia Brine

Flute

Harlan Green
Joan Pecover

Oboe

Luigi Cappella

Bassoon

Lois Samis

ORCHESTRA II

Violins

Marlon Wolfe
Broderyck Olson
Elaine Spacinsky

James Montalbetti
Heilwig von Koenigsloew
Tess Thornton
Les Walker

Viola

G. T. Lindskoog
Max Superstein

Cello

Michael Massey
Barbara Fraser

Double Bass

George Adams

Flute

J. A. Bergman
Dennis Zomerschoe

Oboe

Gerry Van der Linden

Bassoon

John Lewis

THE UNIVERSITY OF ALBERTA

The Department of Music

presents its

15th ANNUAL

CHRISTMAS CONCERT

CONVOCATION HALL

Sunday, December 4, 1966

at 3:00 p.m.

Program under the direction of

R. S. EATON

and

THOMAS ROLSTON

Program

I

CAROL SINGING

Good Christian Men, Rejoice

II

Christmas Song
(Personet Hodie) ..... J. M. Joseph-G. Holst

The World's Desire
(English) ..... G. K. Chesterton-M. Shaw

Masters in This Hall
(French) ..... W. Morris-G. Holst

FULL CHORAL LABORATORY

III

CAROL SINGING

O Little Town of Bethlehem

IV

If Ye Would Hear
(Dutch) ..... D. Greenwell-Vaughan Williams-Shaw

Conducted by John Lewis

Earthly Friends
(German) ..... J. M. Neal-G. Shaw

Conducted by Brian Harris

This Endris Night
(English) ..... arr. Vaughan Williams

My Dancing Day
(English) ..... arr. M. Shaw

Conducted by James Whittle

BACHELOR OF MUSIC CHOIR

V

Jesu, Joy of Man's Desiring ..... J. S. Bach

Elegie ..... Faure

Cello soloist—Professor Claude Kenneson
The University of Alberta Centennial Festival Orchestra

VI

A Boy was Born in Bethlehem
(Puer Natus) ..... arr. J. S. Bach

Susanni
(German) ..... arr. M. Shaw

Boar's Head Carol
(Queen's College, Oxford) ..... arr. M. Shaw

FULL CHORAL LABORATORY

VII

CAROL SINGING

The Westminster Carol

VIII

Jesous Ahatonhia
(Jesus is born) ..... Ontario, 1642

Huron words by St. Jean de Brebeuf—translated by J. E. Middleton
Melody arranged by Healey Willan

Il est né, le divin Enfant
(French-Canadian) ..... arr. Ernest Gagnon

Ca, bergers, assemblons-nous
(French-Canadian) ..... arr. Ernest Gagnon

Soprano—Marilyn Simonson
Tenor—Albert La France

FULL CHORAL LABORATORY

BACHELOR OF MUSIC CHOIR

IX

ORGAN SOLOS

Noel ..... Louis-Claude Daquin

Three Verses on a melody from the
Padeborn Gesangbuch (1765) ..... Peter Hurford

John Lewis

X

CAROL SINGING

God rest you merry, gentlemen

XI

Jesus, Jesus, rest your head
(S. Appalachian) ..... arr. R. S. Eaton

Carol ..... Eleanor and Harry Farjeon

Wither's Rocking Hymn ... G. Withers-Vaughan Williams

Soprano—Ann Marie Swanson

The Golden Carol
Old English words-music by Vaughan Williams

Tenor—Albert La France

XII

CAROL SINGING

The First Nowell

FULL CHORAL LABORATORY

Soprano

Mary Anderson
Sandra Blackburn
Joanne Bodnar
Claire Cragg
Donna Erighoffer
Elizabeth Harker
Elida Helegeland
Carolyn Jacobson
Jean Kapoor
Lynne Kemshead
Margaret Kerber
Denise Lambert
Joan Lampitt
Beverly Lane
Margaret Lozeron
Marilyn Murray
Marlene Norquay
Rhea Paquette
Barbara Paulsen
Marlene Pears
Fay Ellen Peden
Lorraine Peta
Anna Puzey
Leslie Ross
Donna Rowledge
Judy Sommers
Kathleen Walker
Jean Wall
Marilyn Warnock
Anne Wheeler
Norma Zwierschke

Alto

Ardele Allison
Janice Andrews
Lilia Baziuk
Lorraine Bray
Yvette Brown
Rita Bruver
Maureen Campbell
Dilys Cassidy
Pamela Davis
Janet Evernden
Virginia Ford
Hilary Hebb
Louise Hibbard
Carol Hohol
Barbara Hunt
Arlene Iftody
Marjorie Janz
Margaret Kluck
Judith Konschuk
Joy Martin
Elizabeth Rebus
Beverly Reynolds
Therese Rompre
Carolyn Skinner
Patricia Slater
Sherry Walters
Kathleen Weber

Tenor

Larry Benson
Edwin Dusterhoft
Gordon Howie
Terrance Hughes
Albert LaFrance
William Mayhew
William Wahl

Bass

Richard Burgman
Carle Duguid
Jeffrey Foss
Murray Hodges
Larry Hunka
Robert Jakes
Wayne Kozak
David Leadbeater
Christopher Massey
Ian McLean
Robert Middleditch
Dennis Orr
John Rutledge
Larry Saidman
Darel Samuelson
John Schwonik
Michael Thompson
Robert Wilde

THE UNIVERSITY OF ALBERTA CENTENNIAL FESTIVAL ORCHESTRA

THOMAS ROLSTON—Director

●

Violin

Thomas Rolston
Mary Anderson
Diane Christiansen
Kathy Corneliuson
Carle Duguid
Edward Dusterhoft
Marcia Keen
Marlene Norquay
Yoko Oike
Broderyck Olson
Tomoko Otsuko
Jerry Ozipko
Kenneth Stromberg
Mrs. Sweet
Yasuko Tanaka
Tess Thornton
Leslie Walker
Marlin Wolfe
Victoria Wynnychuk

Viola

Ernest Kassian
Ted Lindskoog
Nicholas Pulos
Martin Molzan
Max Superstein

Oboe

Robert Cockell
Hazel Dalton

Cello

Claude Kenneson
Lois Upright
Barbara Fraser
Joan Bosmans
Irene Harvie
Nancy Van Kirk
Gordon Richardson
Dennis Lazarowich
Diane Seymour

Double Bass

Patricia Brine
George Adams

Bassoon

Lois Samis

Trumpet

Peter Witherly
Brian Appleby

Timpani

Sylvia Smith

Piano Accompanist

Kenneth Murdoch

Organ Accompanist

James Whittle

BACHELOR OF MUSIC CHOIR

●

Soprano

Lorraine Ambrose
Sherry Belcourt
Joan Bosmans
Mary-Lou Cleveland
Catherine Corneliuson
Elizabeth Lesoway
Carol Riske
Evelyn Robinson
Marilyn Simonson
Anne-Marie Swanson
Tess Thornton
Lois Upright
Nancy Van Kirk
Marusia Wengryniuk
Ellen Zinger

Alto

Lorraine Cabaj
Joan Christiansen
Hazel Dalton
Virginia Ford
Barbara Fraser
Irene Harvie
Rhoda Lilge
Judith Malcolm
Marjorie Montjoy
Sharilyn Meyers
Kathy Paton
Olga Rausch
Lois Samis
Judith Short
Patricia Walusko
Margaret Welter
Linda Zwicker

Tenor

Paul Gagnon
Michael Klazek
Broderyck Olson
Ralph Peach
Hugh Stacey

Bass

George Adams
Brian Appleby
Reinhard Berg
Arthur Bray
Wesley Cummings
Brian Harris
Ernest Kassian
Robert Klakowich
Albert Krywolt
John Lewis
Michael Massey
Kenneth Murdoch
Jerry Ozipko
Troy Reid
David Sagert
David Smith
Archie Stone
James Whittle

THE UNIVERSITY OF ALBERTA

HENRY MARSHALL TORY BUILDING

Opening Ceremonies

FRIDAY, NOVEMBER 18, 1966

Concerti Grossi, Handel and Corelli

The University of Alberta Chamber Orchestra

The Queen

Invocation

The Reverend EDMUND J. THOMPSON, Principal Emeritus,
St. Stephen's College

Greetings

WALTER H. JOHNS, President, The University of Alberta

Teaching the Social Sciences at the University of Alberta—A Brief History

DOUGLAS E. SMITH, Dean, Faculty of Arts

"Jesu, Joy of Man's Desiring," Bach

The Chamber Orchestra

Presentation of the Keys to the Building

The Honorable F. C. COLBORNE, Minister of Public Works,
Government of Alberta

JOHN E. BRADLEY, Chairman, Board of Governors

"Greensleeves" for strings and harp, Vaughan Williams

The Chamber Orchestra

A Tribute to Dr. Tory

STANLEY H. McCUAIG, Chairman, The Senate Centennial Committee

Unveiling of the Commemorative Plaque, and Official Opening of the Building

F. P. GALBRAITH, Chancellor, The University of Alberta

"O Canada"

Tea will be served in the Faculty Lounge, fourteenth floor, following the Ceremonies. Brief conducted tours of the Building will leave the Faculty Lounge every few minutes, and will end at the temporary coat checking area downstairs. You are invited to leave your wraps in the checking area until after the Reception.

THE UNIVERSITY OF ALBERTA CHAMBER ORCHESTRA

Conductor
Thomas Rolston, Associate Professor of Music

Concert Master
Broderyck Olson

Violin
Mary Anderson, Cathy Corneliuson, Carle Duguid, Edward Desterhoft, Marlene Norquay, Margaret Orr, Jerry Ozipko, Yasuko Tanaka, Tess Thornton, Les Walker

Viola
Virginia Ford, Ernest Kassian, G. T. Lindskoog, Martin Molzan, Nicholas Pulos, Lois Samis, Max Superstein

Violincello
Joan Bosmans, Barbara Fraser, Irene Harvey, Lois Upright, Nancy Van Kirk

Bass
George Adams

Harp
Sylvia Van Kirk

THE DEPARTMENT
OF MUSIC
of
The University of Alberta
EDMONTON
announces

THE CENTENNIAL CONCERT SERIES

January 1 - April 2
1967

RED SERIES

These concerts will take place on **Mondays.** Noon Hour concerts by Bachelor of Music students and guest artists.

Admission Free

BLUE SERIES

These concerts will take place on **Sundays** at 8:30 p.m., featuring the Centennial String Quartet, Talent Education String Quartet, Bachelor of Music String Quartet, Centennial Festival Orchestra.

Admission Free

GREEN SERIES

Graduation and Junior or Senior recitals by Bachelor of Music students

Admission Free

BROWN SERIES

Concerts by student organizations, members of the staff and other musical organizations associated with the Department of Music. Special attractions will be the Hungarian String Quartet and Robert Goldsand, distinguished American pianist, in coaching sessions for Bachelor of Music students. The public is invited to attend these sessions.

Admission Free except those marked *

All concerts will be held in **Convocation Hall,** Arts Building, University of Alberta campus, unless otherwise noted on the calendar.

For further details write or phone The Secretary, Department of Music. (432-3263).

JANUARY, 1967

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
2.	**3.**	**4.** 8:30 p.m. — **Edmonton Chamber Music Society**—Hungarian String Quartet Haydn: D major (Lark); Bartok: No. 4; Schubert: D Min. (Op Posth.) (Members Only)	**5.** 10 a.m.—12 noon, also 2-4 p.m. Hungarian String Quartet coaching sessions for student chamber music ensembles.	**6.** 10 a.m.—12 noon, also 2-4 p.m. Hungarian String Quartet coaching sessions for student chamber music ensembles.	**7.**	**8.** 8:30 p.m.—**The Centennial String Quartet** (Rolston, Wolfe, Lindskoog, Kenneson). Program: Somers No. 2, Bartok No. 1 and 6.
9. 12 noon—Noon Hour Concert, B.Mus. students	**10.**	**11.**	**12.**	**13.**	**14.**	**15.** 8:30 p.m.—**The Talent Education String Quartet** (Oike, Tanaka, Otsuka, Qureshi). Mozart: K157; Haydn: Op. 74, No. 1 and Beethoven: Op. 18, No. 4.
16. 12 noon—Noon Hour Concert, B.Mus. students. Lieder Recital	**17.** 8:30 p.m. — **Chamber Music Recital** by Bachelor of Music Students Mozart: Trio in E Maj K542 (Welter, Ozipko, Harvie) Bloch: Three Nocturnes (Corneliuson, Massey, Zwicker) Brahms: Horn Trio (Olson, Smith, Sagert)	**18.**	**19.** 8:30 p.m.—**U of A Collegium Musicum,** Faculty Lounge, Tory Bldg. Music from the 13th to 16th centuries. Director: A. B. Crighton.	**20.**	**21.**	**22.** 8:30 p.m.—**The Centennial Festival Orchestra.** Kenneson, Rolston conductors. Vaughan Williams: "The Lark Ascending" (Ozipko); Beethoven: Concerto No. 1 (Stacey); Bruch: Concerto in G minor (Oike).
23. 12 noon—Noon Hour Concert, B.Mus. students.	**24.** **Harp Recital**—Catherine Michel. Program includes music by Faure, Roussel, Hindemith, Haydn 30 p.m. Room TL-11 Tory Bldg.	**25.**	**26.**	**27.** *Women's Musical Club Concert—Elizabeth Stangeland, soprano, and Robert Stangeland, piano. Program includes music by Mozart, Schumann, and Ravel.	**28.**	**29.** 8:30 p.m.—**Bachelor of Music String Quartet.** (Olson Corneliuson, Kassian, Upright). Mozart: Quartet in G, K387. Beethoven: Quartet, Op. 18 No. 1 in F. Shostakovich: Piano Quintet (with Massey, piano).
30. 12 noon—Noon Hour Concert, B.Mus. students	**31.**					

FEBRUARY, 1967

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		1.	**2.** *8:15 p.m.—Jubilee Auditorium **U of A Mixed Chorus,** Eaton conductor, with Centennial Festival Orchestra. Program featuring Vesperae Solennes de Confessore by Mozart	**3.** *8:15 p.m.—Jubilee Auditorium **U of A Mixed Chorus,** Eaton conductor, with Centennial Festival Orchestra. Program featuring Vesperae Solennes de Confessore by Mozart	**4.** *8:15 p.m.—Jubilee Auditorium **U of A Mixed Chorus,** Eaton conductor, with Centennial Festival Orchestra Program featuring Vesperae Solennes de Confessore by Mozart	**5.** 8:30 p.m.—**Centennial String Quartet** (Rolston, Wolfe, Lindskoog, Kenneson). Program: Beethoven Late Quartets, Op. 132, 133, 135
6. 12 noon—Noon Hour Recital. B.Mus. students featuring Lorraine Ambrose, piano.	**7.**	**8.**	**9.**	**10.** **Bachelor of Music Graduation Recital,** St Joseph's Cathedral Belcourt, soprano and Lewis, organ	**11.**	**12.** 8:30 p.m.—**Talent Education String Quartet** (Oike, Tanaka, Otsuka, Qureshi). Mozart D. Maj. K575; Schubert: E Flat, Op. 125, No. 1 Joined by **The Centennial String Quartet** (Rolston, Wolfe, Lindskoog, Kenneson) for Mendelssohn Octet
13. 12 noon—Noon Hour Recital featuring B.Mus. students.	**14.**	**15.** 8:30 p.m. — **Edmonton Chamber Music Society** with Da Camera Singers (Munn). Bach Cantata No. 196; Dvorak Piano Quintet, and commissioned works by Archer, Kenneson and Lewis. (Rolston, Oike, Lindskoog, Kenneson, Pounder). (Members Only)	**16.**	**17.**	**18.**	**19.** 8:30 p.m.—**Centennial Festival Orchestra.** Conductors, Rolston, Kenneson. Program: Vivaldi: The Seasons. (Wolfe, Corneliuson, Anderson, Tanaka); Lars-Erik Larson: Bassoon Concertino (Samsi); St. Saens: Concerto in A Min (Upright); Mozart Concerto in C Min (Cabaj, Krywolt).
20. 12 noon—Noon Hour Recital featuring B.Mus. students.	**21.**	**22.** 8:30 p.m. — **Chamber Music Recital.** Milhaud: Trio for Clarinet, Viola and Piano (Christensen, Murdoch, Kassian); Debussy: Sonata for Flute, Harp and Viola (Campbell, Marzantowicz, Kassian); Franck: Piano Quintet (Butler, Oike, Wolfe, Pulos, Qureshi	**23.** 12 noon—**Talent Education Second Annual Concert**—150 violinists and cellists between the ages of 3 and 6.	**24.** ***Edmonton Chamber Music Society Junior Players.**	**25.**	**26.**
27. 12 noon—Noon Hour Concert featuring Reinhard Berg, piano.	**28.** 8:30 p.m.—**Recital of Music for Two Pianos** (Stangeland and Lincoln). Works of Bach, Mozart, Schumann, Rachmaninoff and Stravinsky.					

MARCH, 1967

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		1.	**2.** *8:30 p.m.—**U of A Male Chorus Concert.**	**3.** *8:30 p.m.—**U of A Male Chorus Concert.**	**4.** *8:30 p.m.—**U of A Male Chorus Concert.**	**5.** 3:00 p.m. — **University Musical Club Concert** featuring original compositions by B.Mus. students.
6. **Second Century Week Festival Concerts** at 12 noon and 8:30 p.m. by U of A staff and students	**7.** **Second Century Week Festival Concerts** at 12 noon and 8:30 p.m. by U of A staff and student groups.	**8.** 12 noon—Noon Hour Concert. 8:30 p.m.—Second Century Week. **Edmonton Chamber Music Society Presents the Halifax Trio.** Program includes Centennial Commission Trio by Janos Kalnins. (Members Only)	**9.** **Second Century Week Festival Concerts** at 12 noon and 8:30 p.m. by U of A staff and student groups	**10.** **Second Century Week Festival Concerts** at 12 noon and 8:30 p.m. by U of A staff and student groups.	**11.** **Second Century Week Festival Concert** at 8:30 p.m. by U of A staff and student groups.	**12.**
13. 12 noon—Noon Hour Recital featuring Rhoda Lilge, piano and Judith Malcolm, piano.	**14.** *8:30 p.m.—**University of Alberta Symphony Orchestra** (A. B. Crighton, conductor).	**15.**	**16.**	**17.**	**18.**	**19.** 8:30 p.m.—**Centennial Festival Orchestra.** Conductors: Rolston, Kenneson. Concertos by Schumann and Canadian Composers (Ambrose, piano, Lillian Upright, piano, Kassian, viola).
20. 10 a.m.—12 noon and 2-4 p.m.—Piano master classes with Robert Goldsand, distinguished American pianist and teacher 12 noon—Noon Hour Concert featuring Anne-Marie Swanson, voice and Marilyn Simonson, voice 8:30 p.m.—Robert Goldsand in recital	**21.** 10 a.m.—12 noon and 2-4 p.m.—Piano master classes with Robert Goldsand 8.30 p.m.—Bachelor of Music Recital—Broderyck Olson, violin, Accompanist Tess Thornton	**22.** 10 a.m.—12 noon and 2-4 p.m.—Piano master classes with Robert Goldsand.	**23.** *8:30 p.m.—**Da Camera Singers** (Munn) Whittle, organ).	**24.** Good Friday.	**25.**	**26.**
27. 12 noon—Noon Hour Recital featuring Archie Stone, piano, assisted by Tess Thornton, violin. 8.30 p.m.—**Bachelor of Music Graduation Recital**—David Sagert, piano Program includes music by Ravel and Prokofiev	**28.** 3:30 p.m.—**Bachelor of Music Recital** (Dalton, piano; Fraser, cello). Music of Mozart, Bartok. 8:30 p.m.—**Bachelor of Music Graduation Recital.** Linda Zwicker, piano with Catherine Corneliuson, violin and Michael Massey, cello. Music of Bloch, Beethoven, Bach, Chopin, Barber.	**29.** 8:30 p.m.—**Bachelor of Music Graduation Recital** featuring Lois Samis, bassoon and David Smith, horn Program: Mozart Quintet K452; Beethoven: Septet	**30.** 3.30 p.m.—**Bachelor of Music Recital** (Welter, piano; Berg, piano; Ozipko, violin). 8.30 p.m.—**Bachelor of Music Graduation Recital** featuring Brian Harris, piano with Lois Upright, cello. Music of Beethoven, Bach, Schumann, Hindemith.	**31.** 8:30 p.m.—**Bachelor of Music Graduation Recital** featuring Lorraine Cabaj, piano assisted by Lois Upright, cello		

APRIL, 1967

					1. 8:30 p.m.—**Bachelor of Music Graduation Recital,** featuring Michael Massey, piano. Program includes music by Schubert, Ravel and Prokofiev.	**2.** 8:30 p.m.—**Talent Education** presents violinist Miss Yoko Oike in recital with Isobel Rolston, pianist.

MUSIC DEPARTMENT STAFF

R. S. EATON, Head, Department of Music and Western Board of Music, Choral music and organ

V. B. ARCHER, Associate Professor, Theory, Composition and History

A. B. CRIGHTON, Associate Professor, Theory, History and Organ

C. E. KENNESON, Assistant Professor, Cello, Theory and Chamber Music

G. E. LINCOLN, Assistant Professor, Piano, Western Board of Music

A. M. MUNN, Assistant Professor, Piano and History

T. ROLSTON, Associate Professor, Violin, Viola and Chamber Music, History

M. SASONKIN, Associate Professor, Theory and History

R. A. STANGELAND, Associate Professor, Head of Piano Division

E. BAYENS, Bassoon Instructor

P. BRINE, Double Bass Instructor

E. DALWOOD, Woodwind Instructor

J. MOORE, Piano Instructor

J. PECOVER, Flute Instructor

H. PINCHIN, Trumpet Instructor

I. ROLSTON, Harp Instructor

C. WENDOL, Singing Instructor

SECOND CENTURY WEEK
LA SEMAINE DU DEUXIEME SIECLE

Program

THE UNIVERSITY OF ALBERTA
403 — 433-5407

THE UNIVERSITY OF CALGARY
403 — 282-8444

FIFTY CENTS

This program is published with the assistance of:

THE CENTENNIAL COMMISSION

THE PROVINCE OF ALBERTA

THE CITY OF EDMONTON

THE EDMONTON CENTENNIAL COMMITTEE

Cette programme est publiée avec l'aide de:

LA COMMISSION DU CENTENAIRE

LA PROVINCE DE L'ALBERTA

LA CITÉ D'EDMONTON

LA COMITÉ DU CENTENAIRE D'EDMONTON

Message From The Secretary of State, The Hon. Judy LaMarsh To The Second Century Week

AS THE MINISTER responsible to Parliament for the Centennial celebrations, I am proud and happy, on behalf of the Government of Canada, to wish your student Centennial Project: "Second Century Week", all the success possible, and may this event be engraved in the heart of all Canadians who have taken part in it.

Judy LaMarsh.

Message du Secrétaire d'Etat, l'Honorable Judy LaMarsh à la Semaine du Deuxième Siècle.

A TITRE DE MINISTRE, responsable au Parlement des célébrations du centenaire, je suis fière et heureuse, au nom du Gouvernement du Canada, de souhaiter à votre projet du centenaire, 'Semaine du Deuxième Siècle,' tout le succès possible. Que ce projet demeure profondemment gravé au coeur de tous les Canadiens qui y participeront.

Judy LaMarsh.

Message from the Premier of Alberta

TO THE MANY STUDENTS visiting the University of Alberta on the occasion of Second Century Week, I am pleased to take this opportunity to extend sincere best wishes on behalf of the citizens and the Government of Alberta.

While the centennial year is an occasion for looking back and taking pride in our history, it also is an occasion for looking forward and taking a bearing on our future course. It is most appropriate that university students, inheritors of this second century, should be the ones to be looking ahead.

The Government of Alberta is proud to have had a hand in making Second Century Week possible and offers sincerest congratulations to its organizers and participants.

Ernest C. Manning,
Premier of Alberta.

Message du Premier de l'Alberta

JE SUIS HEUREUX de profiter de cette occasion pour offrir, au nom du Gouvernement de l'Alberta et de ses citoyens, nos meilleurs voeux aux nombreux étudiants qui visitent l'Université de l'Alberta à l'occasion de la Semaine du Deuxième Siècle.

Bien que l'année du centenaire nous offre l'occasion de jeter un regard en arrière et d'être fiers de notre histoire, c'est aussi pour nous une occasion d'envisager et de mettre le cap sur l'avenir. Il est très juste que les universitaires qui vont hériter de ce deuxième siècle soient aussi ceux qui préparent l'avenir.

Le Gouvernement de l'Alberta est fier d'avoir contribué à rendre possible cette Semaine du Deuxième Siècle et offre ses sincères féliciatations aux organisateurs et aux dirigeants de cette semaine.

Ernest C. Manning,
Premier de l'Alberta.

Message from the Centennial Commissioner

ON BEHALF of the Centennial Commission, I am pleased to extend warm greetings to all of you, on the occasion of your Week activities.

As a group endeavour, Second Century Week will enable you to consolidate individual and regional ideas into a family of thought and opinion. The prospect of this is pleasurable, for it again confirms my belief that our Centennial celebrations will indeed strengthen the unity of Canada and, encourage her to become more culturally, academically and physically sound.

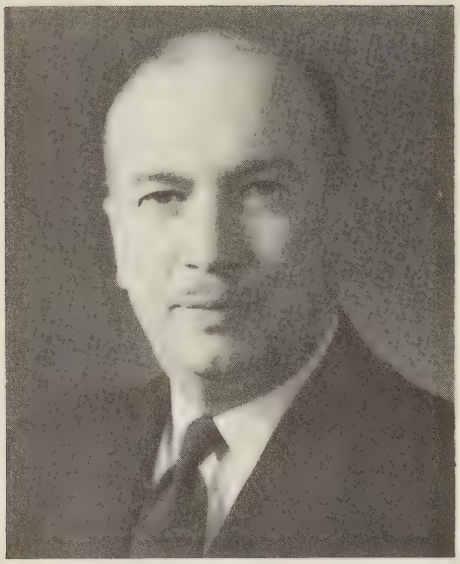
I think, however, that the ideas which flower during Second Century Week, will far transcend in importance, the fact that a collective front has been organized. I am convinced that it is possible for a country to stagnate and become tired and elderly in its outlook and, especially with their aptitude for setting new ideas in motion, it is the students who can best prevent this.

With the above thoughts in mind, I heartily congratulate you and wish you God speed in your endeavours.

Yours sincerely,

John Fisher,

Centennial Commissioner.



Message du Commisaire associé du Commission du Centenaire

CHERS ETUDIANTS,

La Commission du Centenaire est heureuse de saluer les Etudiants d'université à l'occasion de *La Semaine du Deuxième Siècle.* Elle tient à féliciter tout particulièrement les étudiants de l'Université de l'Alberta, de l'Université de Calgary et des associations d'étudiants, qui ont été les principaux artisans de cette magnifique initiative.

Quoi de plus naturel, pour la génération montante, que de penser avant tout à l'avenir. Par l'enthousiasme qu'il suscite, par le nombre de participants qu'il attire et la diversité des manifestations qu'il prévoit, ce programme passera aux annales du Centenaire comme l'une des grandes réalisations de 1967. Voilà un programme tout à fait dans l'esprit du Centenaire de la Confédération puisqu'il favorise on ne peut mieux les échanges entre jeunes Canadiens de diverses régions de notre grand pays.

Puisse *La Semaine du Deuxième Siècle* ouvrir une ère d'étroite collaboration et d'échanges fructueux entre nos étudiants d'université.

Avec nos plus chaleureux hommages, recevez, chers étudiants, nos meilleurs voeux de succès.

Le commissaire associé

Georges E. Gauthier.

Georges E. Gauthier.

Message from the Mayor of Edmonton

CONSTRUCTIVE IMAGINATION, exercised 100 years ago by our Fathers of Confederation, created the Dominion of Canada, and thus the opportunity for this year's Centennial celebrations which we are observing with justifiable pride.

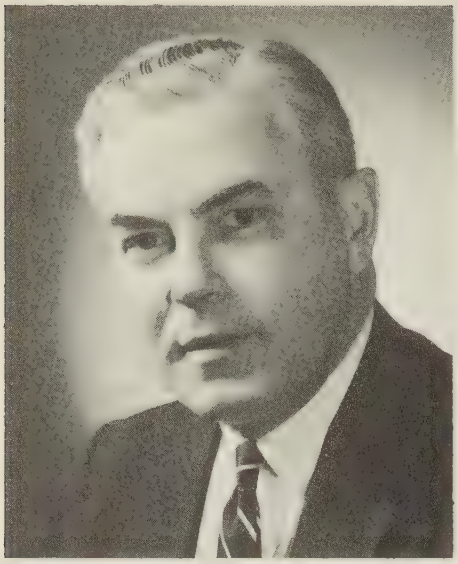
However, lest it be said that Centennial Year is mainly a recitation of past glories, let all Citizens of Canada consider Second Century Week, at the Universities of Alberta, both in Edmonton and Calgary. This splendid Centennial project is "constructive imagination" at its best, being exercised now and for the future.

City Council, on behalf of all Citizens of Edmonton, wishes me to convey to all connected with Second Century Week this City's deep pride in being part of a project which covers the full spectrum of University student interest, and which allows 1,100 students to know Alberta better—and we, in turn, to know them better.

The discussions, productions and competitions generated at Second Century Week will have lasting value in, and provide a valuable launching pad for, Canada's second century.

Edmonton cordially and sincerely welcomes all who are taking part in it, and congratulates those with the foresight to organize this, the third major celebration in Canada's Centennial Year, second only to Expo '67 and the Pan American Games in size and perhaps equal to any in scope and importance.

V. M. Dantzer,
Mayor.



Greetings To Second Century Week

I AM PLEASED to have the opportunity of extending my greetings and good wishes to the Second Century Week student Centennial project being carried out at The University of Alberta, The University of Calgary, and the Banff School of Fine Arts March 6-11, 1967.

This is a most imaginative project and one in which we hope all students in all Canadian universities will be interested and a great many will participate.

The tradition of combined athletic and cultural festivals goes back nearly three thousand years to the great periods of Greek history and it is a great pleasure to see it revived today for the celebration of Canada's Centennial Year by its university students.

We in the universities of Alberta welcome students from our sister provinces to our campuses and hope they will find here new friends, new challenges, and new visions for the future.

Walter H. Johns,
President,
The University of Alberta.

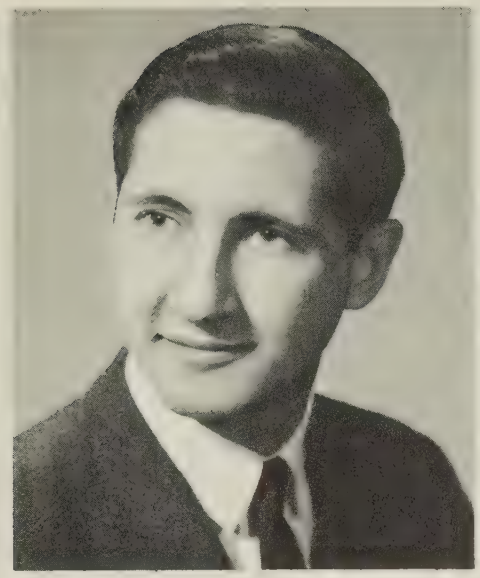
Bienvenue du Président de l'Université

JE SUIS HEUREUX d'avoir l'occasion de souhaiter la bienvenue et de présenter mes voeux de succès au projet de la Semaine du Deuxième Siècle, préparé par les étudiants de l'Alberta, de l'Université de Calgary et de l'Ecole des Beaux Arts de Banff, du 6 au 11 mars 1967. Ce projet est des plus imaginatifs. Nous espérons que tous les étudiants des universités Canadiennes s'y intéresseront et qu'ils y participeront en grand nombre.

Cette tradition de combiner des jeux athlétiques et des festivals culturels remonte à près de trois mille ans, aux grandes périodes de l'histoire de la Grèce; et nous sommes heureux de la voir resusciter aujourd'hui pour célébrer le centenaire du Canada, par les étudiants de ses universités.

Les universités de l'Alberta souhaitent donc la bienvenue aux étudiants de nos provinces soeurs à nos campus, et nous souhaitons qu'ils puissent lier ici de nouvelles amitiés, faire face à de nouveaux défis et envisager de nouvelles visions de l'avenir.

Walter H. Johns,
Président
Université de l'Alberta.



Message from the President of The Students' Union

IT IS MY PLEASURE to extend the greetings of The Students' Union to all those persons involved in the Second Century Week project, and to welcome the student delegates and other participants from across the nation to the University of Alberta campus.

The Students' Union takes pride in the fact that hundreds of guests from various parts of Canada are meeting here to celebrate the major university Centennial project. In the course of the athletic, cultural, and academic programs which make up Second Century Week, our guests will be able to exchange viewpoints and make friendships with many hundreds of Alberta students and professors. One of the most important benefits of this Centennial project will be the great amount of personal communication between Canadians from so many different points.

Special congratulations are in order for those Edmonton students who have given so much of their time and energies to the project in order that it attain its current level of professional organization. The Second Century Week director, Mr. David Estrin, and the Edmonton chairman, Mr. Michael Morin, must be named in this regard—although there are numerous others who have contributed so much to the success of the project.

The Students' Union at the University of Alberta is proud to be one of the hosts in this grand program.

Branny Schepanovich,
President,
The Students' Union.

Message du Président de l'Union des Etudiants

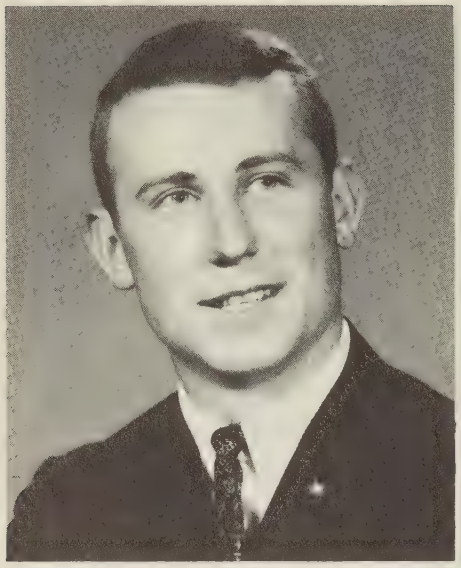
IL ME FAIT PLAISIR de présenter les voeux de l'Union des Etudiants à toutes les personnes participants au projet de la Semaine du Deuxième Siècle et de souhaiter la bienvenue aux étudiants délégués et aux autres venus de tous les coins de la Nation au campus de l'Université de l'Alberta.

L'Union des Etudiants se réjouit du fait que des centaines d'invités des différentes parties du Canada, se rencontreront ici pour célébrer le projet universitaire le plus important du centenaire. Au cours des programmes athlétiques, culturels et académiques de la Semaine de Deuxième Siècle, nos invités auront l'occasion d'échanger des idées et de se lier d'amitié avec des centaines d'étudiants et de professeurs albertains. Le résultat le plus important de ce projet du centenaire sera les nombreux contacts personnels entre Canadiens venus de tant d'endroits différents.

Il faut féliciter d'une façon toute spéciale, les étudiants d'Edmonton qui ont donné tant de leur énergie et de leur temps pour que ce projet atteigne un tel niveau d'organisation. Nous devons tout particulièrement rendre hommage au directeur du projet de la Semaine du Deuxième Siècle, M. David Estrin, et au président d'Edmonton, M. Michael Morin . . . ainsi qu'aux autres, très nombreux qui ont contribué au succès de ce projet.

L'Union des Etudiants de l'Université de l'Alberta est fière d'être l'un des hotes de ce magnifique programme.

Branny Schepanovich,
Président,
L'Union des Etudiants.



Message from the Edmonton Chairman

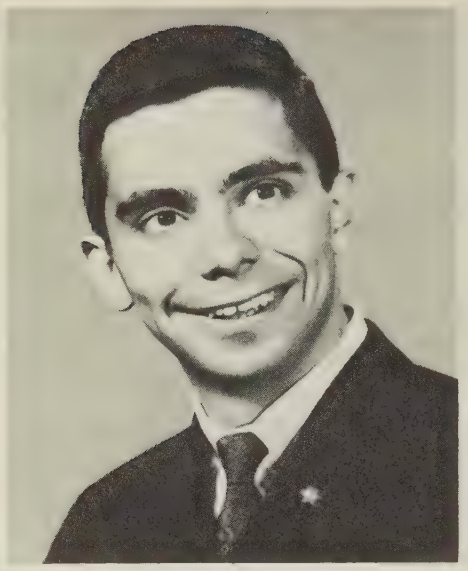
MAY I BEGIN BY extending you a warm welcome to Second Century Week. Second Century Week is a comprehensive and realistic view of student life. It is my hope that each participant, whether athlete or artist, make use of the opportunity to actively participate in as many of the varied aspects of the Week as possible. In this way I am sure each student will better understand his role in Canada's Second Century.

The Week has been a long time in preparation and has involved countless numbers of students. At this time it is appropriate that I extend my sincere thanks to all those students and members of the faculty and staff who devoted their efforts to the success of this project.

Special recognition should also be given to the Province of Alberta and the City of Edmonton who have co-operated both financially and in an advisory capacity.

Yours sincerely,

Michael Morin,
Edmonton Chairman.



Message du Directeur de la Semaine du Deuxième Siècle

APRES AVOIR PASSE deux ans à espérer, à faire des plans et à amasser des fonds, nous sommes heureux de vous inviter à participer à ce projet, qui est certainement le plus grande entreprise étudiante de ce continent.

Cependant, l'ampleur de ce projet n'en assure pas nécéssairement le succès.

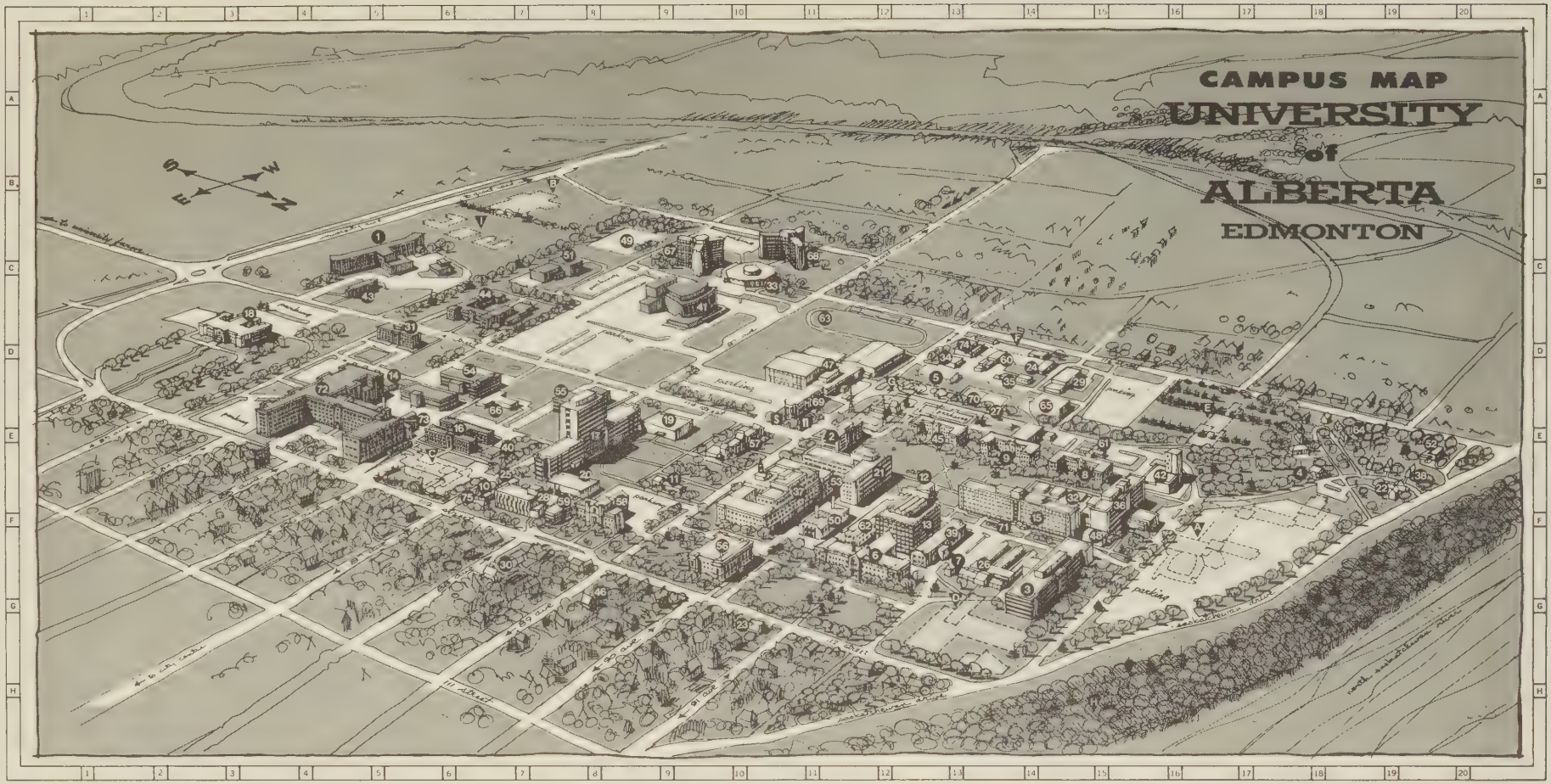
La Semaine du Deuxieme Siècle a deux buts fondamentaux. Par votre Participation en ce projet qui est le votre, vous contribuerez en présentant pour la première fois, l'image de l'étudiant d'aujourd'hui, sa vie, ses activités ses idées et ses aspirations.

Et peut-être, surtout, en prenant quelque peu de votre temps à rencontrer des étudiants vènant des autres parties du Canada, vous allez apprendre à évaluer les aspirations et les problèmes de ces Canadiens, qui pourrait-être différents des vôtres. Ainsi en envisageant les problèmes et les promesses que nous offre ce deuxième siècle, nous espérons jouir d'un dialogue meilleur que celui qui existait entre nous Canadiens lors de nos premiers cent ans.

Alors nous vous souhaitons la bienvenue en Alberta, la bienvenue à nos deux cités universitaires et la meilleure chance dans les compétitions. Nous vous souhaitons aussi de bien jouir des activités sociales et nous espérons vous revoir.

Bien à vous en ce deuxième siècle,

David Estrin,
Directeur.



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	RINK	47	D—11
	ROMANCE LANGUAGES	6	F—12
56	RUTHERFORD LIBRARY	56	F—10
57	ST JOSEPH'S COLLEGE	57	E—10
58	ST STEPHEN'S COLLEGE	58	F—8
59	ST STEPHEN'S COLLEGE ANNEX	59	F—7
	SCIENCE	36	F—15
60	SHIPPING AND RECEIVING	60	D—13
	SLAVONIC LANGUAGES	6	F—12
	SOCIAL AND PREVENTIVE MEDICINE	72	D—4
61	SOCIOLOGY	61	E—15
	SOIL SCIENCE	3	G—14
	SOIL SURVEY	3	G—14
62	SOUTH LABORATORY	62	F—12
63	SPORTS FIELD AND TRACK	63	D—11
64	STAFF RESIDENCES	64	E—18
65	STRUCTURAL ENGINEERING LABORATORY	65	E—14
	STUDENT AWARDS OFFICE	2	E—11
66	STUDENT HEALTH SERVICES	66	E—7
67	STUDENT RESIDENCE—MEN	67	C—9
68	STUDENT RESIDENCE—WOMEN	68	C—11
	STUDENTS COUNSELLING SERVICES	17	E—8
69	STUDENTS UNION BUILDING	69	D—11
	STUDIO THEATRE	18	D—3
	SUMMER SESSION OFFICE	17	E—8
	SURGERY	72	D—4
	SURGICAL MEDICAL RESEARCH UNIT	37	F—11
	SWIMMING POOL	47	D—11
	TECHNICAL SERVICES	21	E—12
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70	TENNIS COURTS	70	D—13
	TORCHES THEATRE	18	D—3
71	UNDERGROUND RADIATION RESEARCH LABORATORY	71	F—14
72	UNIVERSITY HOSPITAL—MAIN BUILDING	72	D—4
	VIVARIUM	37	F—11
73	WELLS PAVILION	73	E—5
74	WORKS AND MAINTENANCE BUILDINGS	74	D—13
75	ZOOLOGY GRADUATE STUDENTS' HOUSE	75	F—6

BUILDINGS UNDER CONSTRUCTION, 1965 - 1966

- BIOLOGICAL SCIENCES BUILDING — F—16
- CANCER CLINIC HOSPITAL — B—7
- CLINICAL TEACHING BUILDING — E—6
- HENRY MARSHALL TORY BUILDING (SOCIAL SCIENCES) — G—13
- ENGINEERING CENTRE, PHASE I — E—16
- PRINTING BUILDING — D—14
- STUDENTS' UNION BUILDING — D—12
- UNDERGROUND AIR COOLING PLANT — H—15
- VETERANS' HOSPITAL — B—6

S BUS TERMINUS SOUTH-BOUND TRAFFIC — E—10

n BUS TERMINUS NORTH-BOUND TRAFFIC — E—10

UNIVERSITY OF ALBERTA
QUAECUMQUE VERA

LEGEND

- TEACHING & SERVICE BLDGS.
- HOSPITAL & GOVERNMENTAL BLDGS.
- BUILDING NUMBERS
- BUILDINGS UNDER CONSTRUCTION DURING 1965-66
- S BUS TERMINUS

Second Century Week

Second Century Week is the major centennial programme for the students of Canada's universities, colleges and technical institutes. To be hosted jointly by the campuses of The University of Alberta and The University of Calgary, this $250,000 national project will bring together 1,100 students from across Canada in the week of March 6 to 11, to participate in academic, cultural and athletic activities.

A number of firsts will present themselves during the week: the first occasion that the whole spectrum of college athletics will be brought together at one time; the first exhibition, collected from across Canada, of student works of art and photography; the first time that authors and students from across the nation will meet in an intellectual atmosphere to discuss themselves, their writings, and their country; and the first airing of the musical works of some of Canada's finest composers.

The goals of the week are twofold. One is to establish, on as broad a base as possible, the necessary dialogue among the future leaders of Canada, and second to picture for the rest of Canada the activities, thoughts, aspirations and potential of her youth.

Second Century Week is officially supported by the Centennial Commission and the Province of Alberta. Support has also been received from other provincial governments, national business and industry, the hosting cities of Edmonton and Calgary, and from participating universities and colleges. In addition, the week is being held in cooperation with the member institutions of the Canadian Intercollegiate Athletic Union, and the Canadian Union of Students.

Under the distinguished patronage of His Excellency General the Right Hon. Georges P. Vanier, D.S.O., M.C., C.D., Governor-General of Canada.

Sous le haut patronage de Son Excellence le général le très hon. Georges P. Vanier, D.S.O., M.C., C.D., Gouverneur général du Canada.

Program

Monday, March 6, 1967

10:45 a.m.	Registration of delegates to the **Second Century Seminar**	*Dinwoodie Lounge Students' Union Bldg. (69)*
12 noon	Opening Ceremonies	*Jubilee Auditorium (41)*
1:00 p.m.	Canadian Intercollegiate **Gymnastics** Championships	*Main Gymnasium (47) Physical Education Bldg.*
1:15 p.m.	Guest Luncheon (By Invitation)	*Faculty Club (22)*
2:00 p.m.	**Second Century Seminar** Guest Speaker: Dr. Chester Ronning Topic: Canada's International Purpose in her Second Century Chairman: Professor Neville Linton	*Convocation Hall (6)*
2:00 p.m.- 5:00 p.m.	Art and Photography Exhibits Open	*Lower Floor Jubilee Auditorium*
3:15 p.m.	**Second Century Seminar** Discussion groups	*Henry Marshall Tory Bldg. (D)*
4:30 p.m.	**Second Century Seminar** Speaker and delegates reconvene	*Convocation Hall*
7:00 p.m.- 11:00 p.m.	Art and Photography Exhibits Open	*Lower Floor Jubilee Auditorium*
8:00 p.m.	Canadian Intercollegiate **Judo** Championships	*Main Gymnasium Physical Education Bldg.*
8:30 p.m.	Concert of the Music of Violet Archer with the presentation of prize to winning composer	*Convocation Hall*
All Day	Fine Arts Students' Exhibit	*3rd Floor Arts Building (6)*

Tuesday, March 7, 1967

9:00 a.m.	Registration of delegates to the **Literary Seminar**	*Dinwoodie Lounge Students' Union Bldg.*
	Canadian Intercollegiate **Synchronized Swimming** Championships	*Hamilton Memorial Pool Physical Education Bldg.*

9:15 a.m.	**Second Century Seminar** Panel Discussion Panel Members: Mr. Doug Ward, President **Canadian Union of Students** (CUS) Mr. John Baigent, Representative **Canadian University Service Overseas** (CUSO) Mr. Allan Clarke, Director **Company of Young Canadians** (CYC) Mr. Harold Cardinal, President **Canadian Indian Youth Council** (CIYC) Topic: Over Here - Over There! Moderator: Professor Grant Davy	*Convocation Hall*
10:00 a.m.	**Literary Seminar** Address: The Body Odor of Race Speaker: Ronald Sutherland	*St. Stephen's College Auditorium (58)*
12 noon	Festival Concert	*Convocation Hall*
1:15 p.m.	Canadian Intercollegiate **Gymnastics** Championships	*Hamilton Memorial Pool* *Physical Education Bldg.*
	Second Century Seminar Speaker: Mr. D. Hamilton, Supervisor, Alberta Service Corps Topic: The General Nature of Youth Services	*Convocation Hall*
2:00 p.m.	**Literary Seminar** Panel Discussions Topic: Canada East, Canada West	*St. Stephen's College Auditorium*
2:00 p.m.- 5:00 p.m.	Art and Photography Exhibits Open	*Lower Floor* *Jubilee Auditorium*
2:15 p.m.	**Second Century Seminar** Discussion groups	*Henry Marshall Tory Building*
3:30 p.m.	**Second Century Seminar** Panel reconvenes	*Convocation Hall*
4:30 p.m.	Film Presentation	*Math-Physics Bldg.* *Lecture Theatre — 126 (36)*
	Second Century Seminar Discussion groups	*Henry Marshall Tory Building*
7:00 p.m.- 11:00 p.m.	Art and Photography Exhibits Open	*Lower Floor* *Jubilee Auditorium*
8:00 p.m.	Canadian Intercollegiate **Judo** Championships	*Main Gymnasium* *Physical Education Bldg.*
8:30 p.m.	Special Presentation "An Evening with Gordon Lightfoot"	*Jubilee Auditorium*
	University of Alberta Staff Recital	*Convocation Hall*
All Day	Fine Arts Students' Exhibit	*3rd Floor* *Arts Building*

Wednesday, March 8, 1967

9:00 a.m.	**Second Century Seminar** Speaker: Mr. Tom Kent, Deputy Minister of Manpower Topic: Brain Drain! Speaker: Professor A. S. Scott, President **Canadian Political Science Association** Topic: Brain Drain? Moderator: Professor M. D. Stewart	*Convocation Hall*
9:30 a.m.	**Literary Seminar** Panel discussion Panel Members: Eli Mandel, Chairman A. W. Purdy F. R. Scott Earle Birney James Reaney Topic: Would you write poetry on a desert isle?	*St. Stephen's College Auditorium*
10:00 a.m.	Canadian Intercollegiate **Swimming and Diving** Championships	*Hamilton Memorial Pool Physical Education Bldg.*
11:00 a.m.	**Second Century Seminar** Question Period	*Convocation Hall*
12 noon	Festival Concert	*Convocation Hall*
2:00 p.m.	**Literary Seminar** and **Second Century Seminar** Teach-in: The Public Voice, the Private Conscience Panel: Neville Linton, Chairman Earle Birney Jack Ludwig F. R. Scott Seymour Mayne Eli Mandel	*Convocation Hall*
2:00 p.m.- 5:00 p.m.	Art and Photography Exhibits Open	*Lower Floor Jubilee Auditorium*
3:00 p.m.	Canadian Intercollegiate **Swimming and Diving** Championships—Finals	*Hamilton Memorial Pool Physical Education Bldg.*
4:30 p.m.	Film Presentation	*Math-Physics Bldg. Lecture Theatre — 126*
5:00 p.m.	Athletic Banquet—Gymnastics, Judo and Synchronized Swimming	*Labatts Breweries*
7:00 p.m.- 11:00 p.m.	Art and Photography Exhibits Open	*Lower Floor Jubilee Auditorium*
8:00 p.m.	Canadian Intercollegiate **Synchronized Swimming** Championships	*Hamilton Memorial Pool Physical Education Bldg.*
8:00 p.m.	Canadian Intercollegiate **Wrestling** Championships	*Main Gymnasium Physical Education Bldg.*

8:00 p.m.	Readings by Delegates and Speakers to the **Literary Seminar**	*Medical Bldg. — 2022*
8:30 p.m.	Edmonton Chamber Music Society Special Guests: The Halifax Trio	*Convocation Hall*
8:30 p.m.	"Canadian Dance Mosaic" Creative Dance by the University of Alberta Orchesis	*Studio Theatre (18)*
9:30 p.m.	Discotheque Night	*Coffee House* *Armed Services Bldg.*
10:30 p.m.	Reception—**Literary Seminar** Delegates	*McClelland and Stewart*
All Day	Fine Arts Students' Exhibit	*3rd Floor* *Arts Building*

Thursday, March 9, 1967

9:30 a.m.	**Literary Seminar** Topic: Uneasy Lies the Land that Wants a Hero Panel: Henry Kreisel, Chairman Jack Ludwig Seymour Mayne W. O. Mitchell	*St. Stephen's College* *Auditorium*
10:45 a.m.	**Second Century Seminar** Speaker: Michael Creal, Director of Humanities Studies, Atkinson College, York University Topic: Man—His Relationships and Future Technology	*Convocation Hall*
12 noon	Festival Concert	*Convocation Hall*
1:30 p.m.	**Second Century Seminar** Speaker: Honourable John Turner, Minister without Portfolio Topic: Technology and Its Effects on Our National Entity	*Convocation Hall*
2:00 p.m.	**Literary Seminar** Topic: Two Bare Boards and a Translation Panel: Wilfred Watson, Chairman James Reaney George Ryga Barry Reckord	*St. Stephen's College* *Auditorium*
	Canadian Intercollegiate **Wrestling** Championships	*Main Gymnasium* *Physical Education Bldg.*
	Canadian Intercollegiate **Swimming and Diving** Championships	*Hamilton Memorial Pool* *Physical Education Bldg.*
2:00 p.m.- 5:00 p.m.	Art and Photography Exhibits Open	*Lower Floor* *Jubilee Auditorium*

2:45 p.m.	**Second Century Seminar** Panel Discussion Panel: Mr. Louis Desrochers, Chairman Professor Michael Creal Hon. John Turner Mr. H. A. Dyde Dr. B. Heeney	*Convocation Hall*
4:30 p.m.	Film Presentation	*Math-Physics Bldg.* *Lecture Theatre — 126*
7:00 p.m.- 11:00 p.m.	Art and Photography Exhibits Open	*Lower Floor* *Jubilee Auditorium*
7:00 p.m.	Canadian Intercollegiate **Hockey** Championships—Quarter-Final	*Varsity Arena (47)*
7:30 p.m.	Canadian Intercollegiate **Swimming and Diving** Championships—Finals	*Hamilton Memorial Pool* *Physical Education Bldg.*
9:00 p.m.	Canadian Intercollegiate **Basketball** Championships—Quarter-Final	*Main Gymnasium* *Physical Education Bldg.*
	Special Presentation "An Evening of Canadian Voices" Master of Ceremonies—Rich Little and featuring the University of Alberta, Male and Mixed Choruses and readings by the students of the drama department	*Jubilee Auditorium*
All Day	Fine Arts Students' Exhibit	*3rd Floor* *Arts Building*

Friday, March 10, 1967

9:30 a.m.	**Literary Seminar** Topic: "The Academy or the Cabin?" Panel: A. W. Purdy, Chairman Jack Ludwig W. O. Mitchell Eli Mandel	*St. Stephen's College Auditorium*
	Second Century Seminar Speaker: Dr. V. W. Bladen, Dean of Arts, University of Toronto Topic: Autonomy: The Automated Society and the Multiversity Moderator: Professor E. J. Hanson	*Convocation Hall*
11:00 a.m.	**Second Century Seminar** Panel Discussion Members: Dr. V. W. Bladen Mr. Doug Ward Dr. A. Hough Dr. Max Wyman The Rev. Murdith McLean	*Convocation Hall*

12 noon	Festival Concert Athletic Luncheon—Basketball and Hockey	*Convocation Hall* *Molson House*
2:00 p.m.	**Literary Seminar** Poetry Workshop with Earle Birney	*St. Stephen's College Auditorium*
	Second Century Seminar Discussion groups	*Henry Marshall Tory Bldg.*
2:00 p.m.- 5:00 p.m.	Art and Photography Exhibits Open	*Lower Floor* *Jubilee Auditorium*
5:45 p.m.	Cocktails (By Invitation)	*Edmonton Inn*
6:30 p.m.	Formal Banquet (By Invitation)	*Edmonton Inn*
7:00 p.m.	Canadian Intercollegiate **Basketball** Championships—Consolation—Semi-Final	*Main Gymnasium* *Physical Education Bldg.*
7:00 p.m.- 11:00 p.m.	Art and Photography Exhibits Open	*Lower Floor* *Jubilee Auditorium*
8:30 p.m.	Special Centennial Convocation	*Jubilee Auditorium*
9:00 p.m.	Canadian Intercollegiate **Hockey** Championships—Semi-Final	*Varsity Arena*
	Performance: "Nothing but a Man" by George Ryga	*Walterdale Playhouse*
All Day	Fine Arts Students' Exhibit	*3rd Floor* *Arts Building*

Saturday, March 11, 1967

10:00 a.m.	**Literary Seminar** Poemennany	*Henry Marshall Tory Bldg. Lecture Theatre L-11*
	Second Century Seminar Impressions	*Wauneita Lounge* *Students' Union Bldg.*
2:00 p.m.- 5:00 p.m.	Art and Photography Exhibits Open	*Lower Floor* *Jubilee Auditorium*
2:00 p.m.	Canadian Intercollegiate **Hockey** Championships—Final	*Varsity Arena*
6:00 p.m.	Informal Barbecue (By Invitation)	*Armed Services Bldg.*
7:00 p.m.- 11:00 p.m.	Art and Photography Exhibits Open	*Lower Floor* *Jubilee Auditorium*
7:00 p.m.	Canadian Intercollegiate **Basketball** Championships—Consolation Final	*Main Gymnasium* *Physical Education Bldg.*
9:30 p.m.	Bar None	*Varsity Arena*

The numbers on the right hand side of the programme refer to the index of buildings used in the University of Alberta Campus Map.

OLYMPIAD '67

DR. MAURY VAN VLIET
. . . Dean, Faculty of Physical Education, University of Alberta

ED ZEMRAU
. . . Director of Athletics, University of Alberta

The University of Alberta, nestled in the rich, southwest section of Edmonton, is unquestionably one of Canada's finest institutions of higher learning.

Pockmarked with modern architectural structures towering alongside rapidly-disappearing landmarks, the university has built a proud tradition of academic excellence since its foundation in 1906.

In the last half decade, with the completion of the new Henry Marshall Tory Building for the Social Sciences, a new Library for Advanced Study and Research, a new Education Building, a Structural Engineering Laboratory and a Nuclear Research Laboratory, among others, Alberta has blossomed in its intellectual attainments. Students now congregate on its campus from all parts of the world. In short, there is a great deal going on academically.

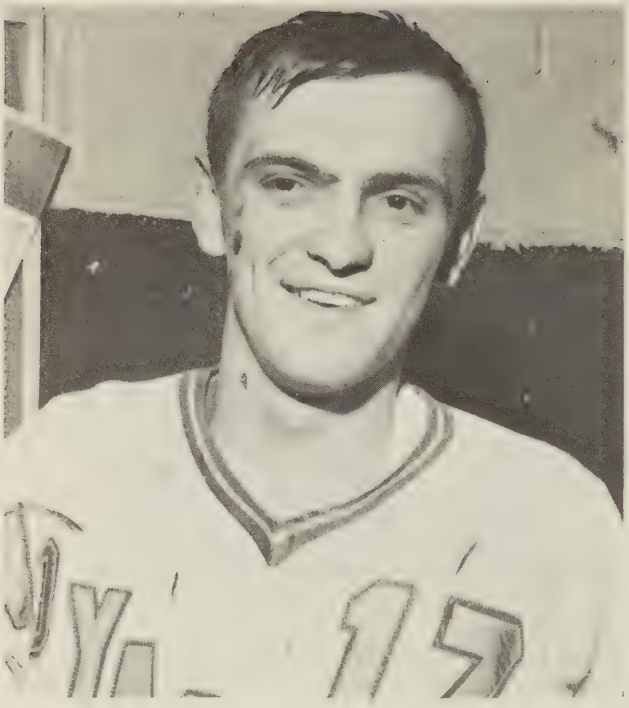
During the past five years, however, Alberta's progress in athletics has exploded at an even faster rate. The athletic boom started in 1960, when a glossy, three-building Physical Education complex was completed. In the years since, the sports complex has been a primary force behind Alberta's emergence as the No. 1 sports university in the nation. It is also a major reason Alberta was picked, along with the booming University of Calgary, to play host to OLYMPIAD '67.

The Physical Education complex houses a swimming pool, an ice arena, two gymnasia, handball courts, wrestling room, weight-training room, and gymnastics and individual exercise rooms. Results of the increased emphasis on athletics have been quick to come: twice the Golden Bear football team was ranked No. 1 in the country, won the Golden Bowl in 1963 and was selected to play in the 1965 Save The Children Bowl at Toronto; the hockey team is entering its third national final in four years, and won in 1964; the basketball team reached the 1965 national final at Halifax.

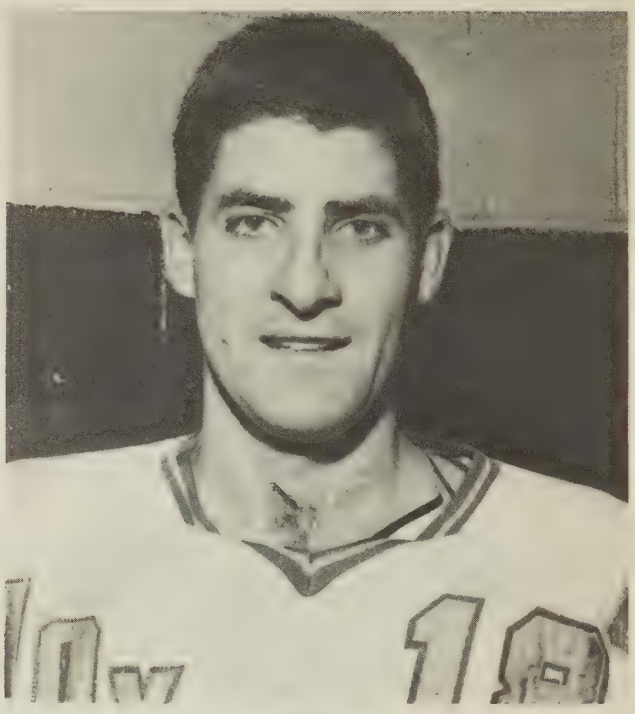
A great deal of the credit for the amazing upsurge has rightfully gone to Dr. Maury Van Vliet, Dean of the faculty of physical education, and Athletic Director Ed Zemrau.

Other universities competing in OLYMPIAD '67 have also joined in the athletic boom. The calibre of play across Canada is of greater quality and more even now than at any time in the past. Canada's college athletes are well worth watching. No better chance exists than during OLYMPIAD '67, the biggest sports undertaking in Canadian college history.

HOCKEY



RICHARD PROCEVIAT
. . . defensive stalwart



ED GAGNE
. . . Laurentian stalwart

At this writing, only LAURENTIAN UNIVERSITY VOYAGEURS of the ONTARIO INTERCOLLEGIATE ATHLETIC ASSOCIATION had officially won the right to compete in the OLYMPIAD '67 national hockey championship.

However, only a miracle was expected to prevent the nation's Big Three from clearing the final hurdle. UNIVERSITY OF TORONTO VARSITY BLUES were heavy favorites going into the tough ONTARIO-QUEBEC ATHLETIC ASSOCIATION championship tournament March 3-4.

BLUES swept the Senior Intercollegiate Hockey League crown last year, then breezed to the Canadian title with a 7-1 victory over UNIVERSITY OF ALBERTA GOLDEN BEARS.

Meanwhile, ST. FRANCIS XAVIER UNIVERSITY XMEN from ANTIGONISH, NOVA SCOTIA, are the overwhelming choice to carry the MARITIME INTERCOLLEGIATE ATHLETIC ASSOCIATION BANNER. The XMEN, under coach REV. GEO. KEHOE, barely lost to TORONTO last year, and this season beat ALBERTA 8-4 in the FIRST CANADIAN WINTER GAMES at QUEBEC CITY in FEBRUARY.

ST. FRANCIS XAVIER boasts one of the nation's top netminders in TOM PURCER, an outstanding defenceman in MIKE POIRIER, and a potentially great forward in CHI CHI FARENZENA. PURCER wears sweater No. 1, POIRIER No. 4 and FARENZENA No. 9.

ALBERTA coach CLARE DRAKE, who has led his GOLDEN BEARS into the national final twice in the three years it has been up for grabs prior to this season, calls the XMEN "the most tenacious checkers we've come up against all year."

ALBERTA, with 12 wins in its first 14 WESTERN CANADIAN INTERCOLLEGIATE ATHLETIC ASSOCIATION games, needed only to win its final two games against MANITOBA BISONS to clinch the West's berth in OLYMPIAD.

GOLDEN BEARS are led by team captain BRIAN HARPER, a winger who many consider will be playing this time next year with Canada's NATIONAL HOCKEY TEAM. Harper is the leader of Bear's potent scoring attack, but he is ably assisted by several others. They include GORDON JONES and MEROSE STELMASCHUK, both of whom sport Junior "A" experience with the MEMORIAL CUP champion EDMONTON OIL KINGS, freshman sensation DEL BILLINGS, DAVE ZAROWNY, RON CEBRYK, GERRY BRAUNBERGER, DARRELL LEBLANC and DALE RIPPEL.

UNIVERSITY OF TORONTO SNIPER

. . . Gord Cunningham, one of six prolific Varsity Blue scorers. Toronto players held first six spots in Senior Intercollegiate Hockey League point parade.

The ALBERTA defence suffered a severe setback when GARY LINK suffered a hair-line fracture of his wrist in BEARS crucial series with SASKATCHEWAN HUSKIES at SASKATOON in FEBRUARY. LINK was enjoying an outstanding year. Still, the Bruin defence is tough to beat, with RALPH JORSTAD, GEORGE KINGSTON, JACK NICHOLL helping protect goalie BOB WOLFE and back-up man DALE HALTERMAN.

"We'll have to backcheck for the full 60 minutes and get a great game from our netminder to beat Toronto, though," warns DRAKE.

Indeed, TORONTO may be the top team in the history of Canadian college hockey. Led by linemates HENRY MONTEITH, PAUL LAURENT and STEVE MONTEITH, the BLUES have thus far made a joke out of all eight other teams in the Senior-Intercollegiate league.

At last word, TORONTO players held down the top six spots in the scoring race, and eight of the first nine positions.

The blueline BLUES—PETER SPEYER, BOB HAMILTON, BRIAN JONES AND JIM MILES—possess the best defensive record in the nine-team circuit. The four, along with netminders JOHN WRIGLEY and TOM LITTLE, allowed the opposition only slightly more than two goals per game. WRIGLEY, the No. 1 goaltender, boasted an average of less than two per game.

TORONTO's lone challengers appeared to be WATERLOO and WESTERN ONTARIO, entering the four-team playoff series at VARSITY ARENA during the first week-end in MARCH.

LAURENTIAN is a perennial power in the ONTARIO INTERCOLLEGIATE ATHLETIC ASSOCIATION, having won the league championship for the past four years. The VOYAGEURS from SUDBURY are competing in their fourth straight national championship.

VOYAGEURS

In 1965 the VOYAGEURS won the consolation event, and last spring lost out in the first round to TORONTO. This year's LAURENTIAN team is considered one of the finest intercollegiate teams in Canada. In addition to their dominance of the OIAA, they have also made an impressive showing in competition with the leading contenders for the OQAA championship. Team leaders are senior defenceman RICHARD PROCEVIAT of GARCON, and senior centre EDGAR GAGNE of STURGEON FALLS.

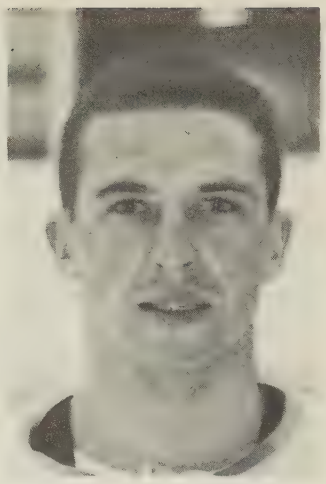
OLYMPIAD '67 HOCKEY SCHEDULE
EDMONTON GAMES

THURSDAY, MARCH 9—7:00 P.M. _____ VARSITY ARENA

FRIDAY, MARCH 10—9:00 P.M. _____ VARSITY ARENA

SATURDAY, MARCH 11—2:00 P.M. _____ VARSITY ARENA (NATIONAL FINAL)

BRIAN HARPER



DARREL LEBLANC

RALPH JORSTAD

MEROSE STELMASCHUK

. . . On the shoulders of these four rest much of Alberta's hopes

CLARE DRAKE
. . . third national final

Pre-Olympiad '67 All-Canadian Hockey Selections

first team

TOM PURCER (SAINT FRANCIS XAVIER)—GOAL
PETER SPEYER (TORONTO)—DEFENCE
RICHARD PROCEVAIT (LAURENTIAN)—DEFENCE
BRIAN HARPER (ALBERTA)—FORWARD
PAUL LAURENT (TORONTO)—FORWARD
HENRY MONTEITH (TORONTO)—FORWARD
COACH—TOM WATT (TORONTO)

second team

BOB WOLFE (ALBERTA)—GOAL
BRIAN JONES (TORONTO)—DEFENCE
BOB HAMILTON (TORONTO)—DEFENCE
STEVE MONTEITH (TORONTO)—FORWARD
EDGAR GAGNE (LAURENTIAN)—FORWARD
ALAN McLEAN (BRITISH COLUMBIA)—FORWARD
COACH—CLARE DRAKE (ALBERTA)

BASKETBALL

At press time, it was still anyone's guess which five teams would find their way to EDMONTON and CALGARY for the Olympiad '67 national basketball championship.

The only safe bet seemed to be UNIVERSITY OF WINDSOR's defending champion LANCERS. LANCERS are top-ranked in the country and deservedly so, although UNIVERSITY OF TORONTO BLUES proved they are only human one month ago, beating them 117-115 in overtime.

Coach BOB SAMARAS' LANCERS are led by guard ANGELO MAZZUCHIN, forward MARTY KWIATKOWSKI and centre BOB NAVETTA. Their chief stumbling block in the ONTARIO-QUEBEC ATHLETIC ASSOCIATION is expected to be QUEEN'S UNIVERSITY.

Out West, defending champion UNIVERSITY OF CALGARY DINOSAURS and the improving UNIVERSITY OF BRITISH COLUMBIA THUNDERBIRDS were all set for a schedule ending showdown, with both clubs still hot in contention.

The OTTAWA-ST. LAWRENCE INTERCOLLEGIATE ATHLETIC ASSOCIATION's four-team tournament to decide its representative was not scheduled until the weekend of MARCH 3-4. BISHOP'S was the favorite, but always-tough CARLETON, LOYOLA, upstart MACDONALD, ROYAL MILITARY COLLEGE and OTTAWA UNIVERSITY all had a chance as this was written.

The MARITIME INTERCOLLEGIATE ATHLETIC ASSOCIATION title was up for grabs, too, with coach AL YARR's DALHOUSIE TIGERS favored.

OLYMPIAD '67 BASKETBALL SCHEDULE
EDMONTON GAMES

THURSDAY, MARCH 9—9:00 P.M. _____ VARSITY GYM
FRIDAY, MARCH 10—7:00 P.M. _____ VARSITY GYM
SATURDAY, MARCH 11—8:00 P.M. _____ VARSITY GYM (NATIONAL CONSOLATION FINAL)

Pre-Olympiad '67 All-Canadian Basketball Selections

first team

ANGELO MAZZUCHIN (WINDSOR)—GUARD
BOB HORVATH (WESTERN)—GUARD
PETE MUNZAR (BISHOPS)—FORWARD
ROBIN FRY (CALGARY)—FORWARD
MARTY KWIATKOWSKI (WINDSOR)—FORWARD
COACH—BOB SAMARAS (WINDSOR)

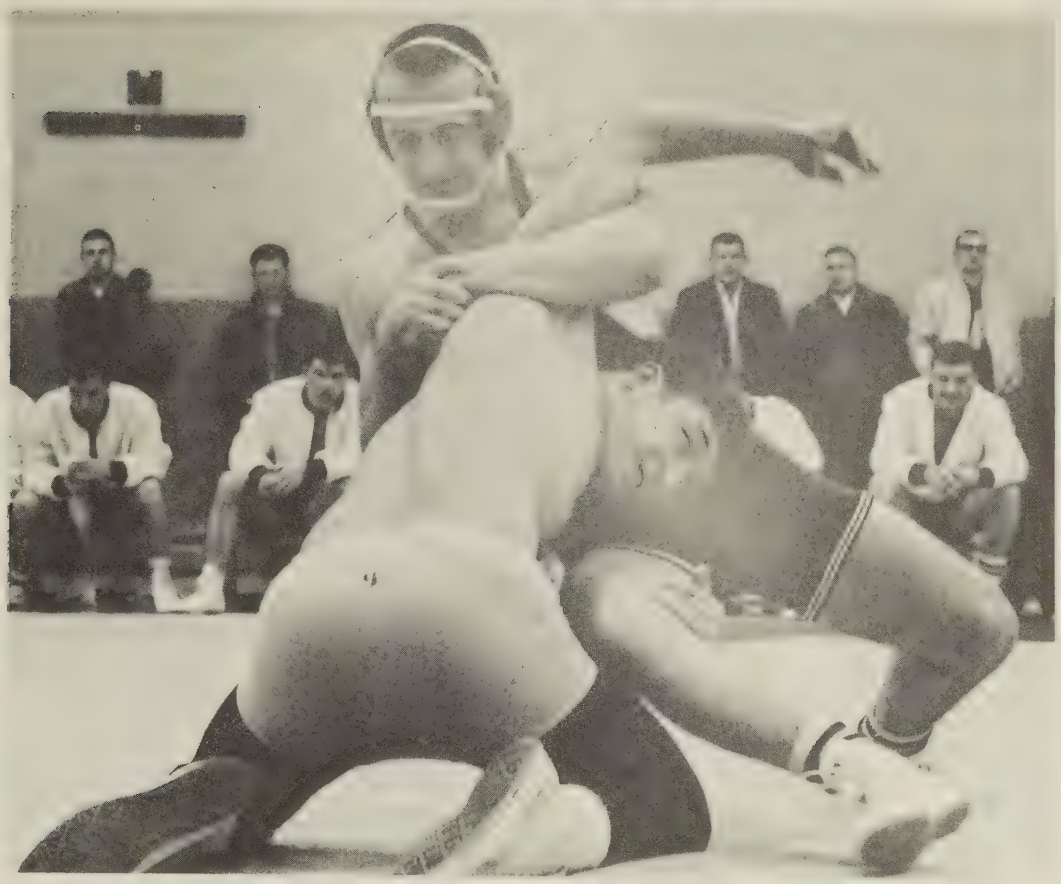
second team

DARWIN SEMOTIUK (ALBERTA)—GUARD
GEORGE HUGHES (DALHOUSIE)—GUARD
JIM HOLOWACHUK (TORONTO)—FORWARD
DON ARSENAULT (OTTAWA)—FORWARD
BILL HOLT (MACDONALD)—FORWARD
COACH—DON NEWTON (CALGARY)

ACTION IN LAST YEAR'S NATIONAL BASKETBALL CHAMPIONSHIP

. . . Robin Fry and Hans Schamp of University of Calgary (light uniforms) go high for rebound against eventual winners, University of Windsor Lancers. Olympiad '67 basketball action takes place Thursday, Friday and Saturday at Edmonton's Varsity Gym.

WRESTLING



HOW TO LOSE AN ARM IN ONE LESSON

. . . Starry University of Saskatchewan wrestler Ross Clark (in helmet) takes measure of University of Alberta's John Marchand. Olympiad '67 wrestling finals are Wednesday and Thursday at Edmonton's Varsity Gym.

BRUCE SWITZER, youthful wrestling coach at the UNIVERSITY OF ALBERTA, predicts a two-team fight for the OLYMPIAD '67 conference wrestling title.

SWITZER, himself a former grappler (and all-star football player) at ALBERTA, believes the WESTERN CANADIAN INTERCOLLEGIATE ATHLETIC ASSOCIATION will battle the perennially-powerful ONTARIO-QUEBEC ATHLETIC ASSOCIATION for national supremacy.

Neither conference had decided its representatives as this was being written. General consensus in the EAST, however, is that UNIVERSITY OF WESTERN ONTARIO MUSTANGS will supply the greatest number of OQAA team members. WESTERN reportedly has its best team in a decade. It includes a couple of matmen who won silver medals at the 1966 CANADIAN CHAMPIONSHIPS in EDMONTON, plus a gold and a silver medallist from the recent FIRST CANADIAN WINTER GAMES at QUEBEC CITY.

Out WEST, likely individual weight winners include RUSS ROZYLO of ALBERTA, GORD GARVIE of SASKATCHEWAN and KEN KERLUKE of BRITISH COLUMBIA. SASKATCHEWAN is expected to fill most of the spots on the WEST team. Besides ROZYLO, JOHN MARCHAND and BILL SMITH of ALBERTA are given good chances.

In the MARITIME INTERCOLLEGIATE ATHLETIC ASSOCIATION, MEMORIAL UNIVERSITY has been declared champion. Maritime coach is DENNIS SZVETKO.

OLYMPIAD '67 WRESTLING SCHEDULE

WEDNESDAY, MARCH 8—8:00 P.M. _____ U OF A GYM
THURSDAY, MARCH 9—2:00 P.M. _____ U OF A GYM

SWIMMING

The UNIVERSITY OF ALBERTA's beautiful WINSLOW AND CHRISTIAN HAMILTON MEMORIAL POOL is ideally suited for the OLYMPIAD '67 national swimming and diving championships.

Never before have so many fine, young college swimmers competed in one pool, and never have they had such a fine facility in which to compete. The pool is part of ALBERTA's Physical Education Complex.

Although there is no DON SCHOLLANDER of YALE (winner of four gold medals at the Tokyo Olympics) in the entry field, several of Canada's Olympic hopefuls will compete.

The OTTAWA-ST. LAWRENCE ATHLETIC ASSOCIATION, which held its conference qualifying meet Feb. 17-18 at COLLEGE MILITAIRE ROYALE in ST. JEAN, QUEBEC, was the first to name its representatives (its 15 competitors are pictured on the following page).

The powerful ONTARIO-QUEBEC ATHLETIC ASSOCIATION team was picked after a qualifying meet at McMASTER UNIVERSITY. UNIVERSITY OF WESTERN ONTARIO won the team title, dethroning last year's national champions, UNIVERSITY OF TORONTO. The OQAA, like the other four conferences competing in OLYMPIAD '67, is represented by a composite team made up of top male swimmers in each event (there is no women's national championship meet). YURI DANIEL is coach of the OQAA team, while DOUG INSLEY will direct the OTTAWA-ST. LAWRENCE reps.

As this was written, Western schools were preparing for the WESTERN CANADIAN INTERCOLLEGIATE ATHLETIC ASSOCIATION championship at the UNIVERSITY OF MANITOBA. Last year's WCIAA team captured the conference crown at the national championship.

OLYMPIAD '67 SWIMMING AND DIVING SCHEDULE

WEDNESDAY, MARCH 8—1:00 P.M. _____ WINSLOW - HAMILTON POOL

THURSDAY, MARCH 9—1:00 P.M. _____ WINSLOW - HAMILTON POOL

OTTAWA-ST. LAWRENCE CONFERENCE SWIMMING CHAMPIONS

The group on the following page carries the banner of the Ottawa-St. Lawrence Athletic Association into the Olympiad '67 national swimming and diving championships at Edmonton's Varsity Pool Wednesday and Thursday. Front Row: Dave Ferguson (CMR); Bill Blondon (CMR); Marv Chase (SGW); Leonard Chase (SGW); Mike Little (Loyola). Middle Row: Marc Garneau (CMR); Don Page (SGW); Cliff Barry (SGW); Gordon Jones (SGW); Grant McMillan (SGW). Back Row: John Irving (SGW); Gerry Baker (SGW); Mike Ranger (SGW); Bob Vallerant (Loyola). Missing: Tom Beaman (RMC). Coach: Doug Insley (SGW); Manager: Lcdr. Jim Arnott (CMR). Legend: SGW—Sir George Williams University, Montreal; Loyola—Loyola College, Montreal; RMC—Royal Military College, Kingston; CMR—College Militaire Royale, St. Jean, Que.

JUDO

In three short years, judo has climbed the ladder to the point where it now rates right next to the longer-established Canadian college sports.

Much of the credit for judo's swift and sudden emergence must go to RAY KELLY, an employee at the UNIVERSITY OF ALBERTA and himself a black belt. KELLY provided the big push that resulted in judo being included among the 11 men's sports that make up OLYMPIAD '67.

KELLY's connection with college judo dates back to 1953. That year, as a young YMCA instructor, he was approached by a university student and asked to form a judo club on the campus. KELLY undertook the task with gusto, and has spent nearly 14 years propagating the sport.

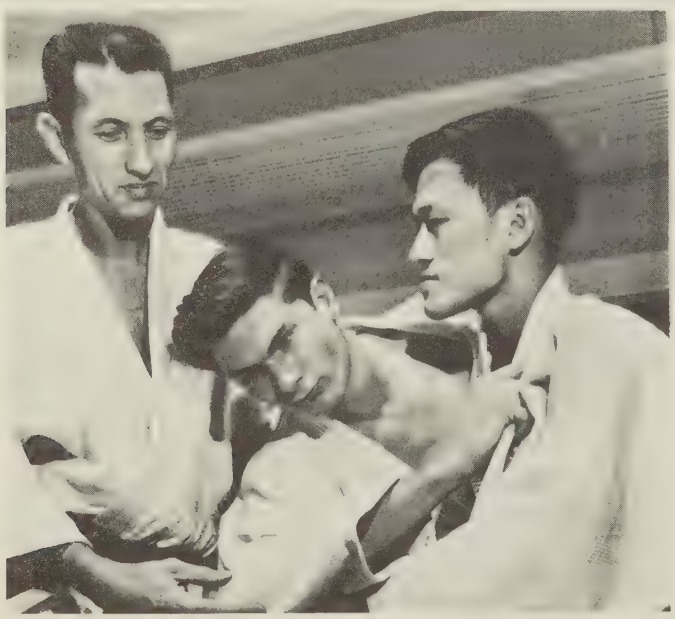
"At first I was more tolerated than accepted," he recalls. "Most of the early trouble was due to two things—a lack of understanding by university officials, and my own inability to sell the sport."

All that has changed now. An indication of the selling job KELLY has done lies in the fact that a prominent figure in the world of martial arts is here to oversee the competition.

FRANK HATASHITA of TORONTO, president of the CANADIAN KODOKAN BLACK BELT ASSOCIATION and a vice-president of the PAN-AMERICAN JUDO FEDERATION, accepted KELLY'S invitation to serve as referee-in-chief. He officiated at the 1964 TOKYO OLYMPICS and has refereed WORLD CHAMPIONSHIP matches for several years.

YOSH SENDA of LETHBRIDGE, president of the ALBERTA KODOKAN BLACK BELT ASSOCIATION, will also act as a referee.

Each of the five major Canadian athletic conferences has sent its winning team, plus all individual weight winners from its elimination meet. That makes for a total of about 35 judomen in the competition, which, together with gymnastics, opens OLYMPIAD '67 on Monday.



WESTERN JUDO TEAM WARMS UP

Ray Kelly (left) of Edmonton, coach of Western Intercollegiate Athletic Association judo championship team, looks on as team member Lee Mah (right) perfects hold in preparation for Olympiad '67 final in Edmonton Monday and Tuesday.

KELLY coached the UNIVERSITY OF ALBERTA to the WESTERN CANADIAN INTERCOLLEGIATE ATHLETIC ASSOCIATION championship at SASKATOON in February, and thus will direct the WCIAA team. It is made up of five ALBERTA competitors, RON LAPPAGE, LEE MAH, DON HAMES, KEN SHANNON and DICK RIDEOUT, plus BRIAN MITANI of the UNIVERSITY OF MANITOBA. MAH is rated a solid contender for the national lightweight title.

But KELLY, admitting he knows next to nothing about the opposition, warns that "we've got to assume we're the weakest team, and work from there. That's the only way to prepare for unknown opponents."

OLYMPIAD '67 JUDO SCHEDULE

MONDAY, MARCH 6—8:00 P.M.—VARSITY GYM
TUESDAY, MARCH 7—8:00 P.M.—VARSITY GYM

GYMNASTICS

PREVIEW OF OLYMPIAD '67 GYMNASTICS ACTION

. . . Western Canadian Intercollegiate 1966 gymnastic champion Rick Danielson of University of Alberta practices on parallel bars for Olympiad '67 finals Monday and Tuesday at Edmonton's Varsity Gym.

From early-season indications, the race for the conference title in the OLYMPIAD '67 national college gymnastics championship should be tight. That is the considered opinion of UNIVERSITY OF ALBERTA gymnastics coach GEOFF ELLIOTT, who hastens to add he has not had the chance to see Eastern gymnasts in action.

"They are an unknown quantity," says ELLIOTT. "However, from the look of scores the WCIAA and OQAA are about the same. The March 6-7 competition should be close, and therefore extremely interesting."

Although the WESTERN CANADIAN INTERCOLLEGIATE ATHLETIC ASSOCIATION's nine-man team had not been picked as this was written, ELLIOTT was hopeful of placing all four of his men on the conference team. RICK DANIELSON, the 1966 WCIAA champion, looked like a sure bet in the all-round category. ELLIOTT's other hopes rest on FRANCIS TALLY in all-round, PAUL COOPER in free exercise and parallel bars, and JOHN HANSON in vaulting. ALBERTA had no one entered on the trampoline.

UNIVERSITY OF MONTREAL and QUEEN'S UNIVERSITY gymnasts dominated the OQAA team, with three members from each school.

From MONTREAL are GILLES BRIERE and JACQUES COTE (both all-round competitors) and alternate JACQUES MILLETTE. QUEEN'S representatives are LARRY MATTHEWS (all-round), BRIAN NECK and PETER ELWOOD. Other members are RICHARD WIGMORE of UNIVERSITY OF GUELPH, DIGBY SALE of UNIVERSITY OF WESTERN ONTARIO, and HARTMUT FINK of McMASTER UNIVERSITY. TOM KINSMAN of WESTERN ONTARIO is the OQAA trampoline nomination. The team is coached by GIL LAROSE of UNIVERSITY OF MONTREAL.

NECK is scheduled to compete in floor exercises, side horse, parallel bars and horizontal bar, WIGMORE in floor exercises and vaulting, FINK in side horse, ELWOOD in parallel bars, horizontal bar and vaulting, and SALE in rings. The three all-round nominations compete in all six events.

OLYMPIAD '67 GYMNASTICS SCHEDULE

MONDAY, MARCH 6—1:00 P.M. _____ VARSITY GYM

TUESDAY, MARCH 7—1:00 P.M. _____ VARSITY GYM

SYNCHRONIZED SWIMMING

It is not an idle boast when MRS. A. W. TAYLOR suggests her UNIVERSITY OF ALBERTA synchronized swimming team stands as good a chance as anyone of winning the first national college championship ever held in the sport.

Synchronized swimming is scheduled for Tuesday and Wednesday of OLYMPIAD '67.

"We're quite a strong team," MRS. TAYLOR says matter-of-factly. Her girls include PENNY WINTER, DONNA DICKSON, MARNIE PARDEE, RAE EDGAR, LAURA REYNOLDS and SANDI COLE.

MRS. TAYLOR speaks with more than a little authority. She has judged at Canadian synchronized swimming championships and has been a nationally rated judge for eight years.

ALBERTA is representing the WESTERN CANADIAN INTERCOLLEGIATE ATHLETIC ASSOCIATION. YORK UNIVERSITY will carry the banner of the EAST-WEST WOMEN'S INTERCOLLEGIATE ATHLETIC UNION, a conference that also includes UNIVERSITY OF WINDSOR, WATERLOO LUTHERAN COLLEGE, UNIVERSITY OF WATERLOO, McDONALD UNIVERSITY, SIR GEORGE WILLIAMS UNIVERSITY, RYERSON INSTITUTE OF TECHNOLOGY, CARLETON UNIVERSITY, LAVAL UNIVERSITY and UNIVERSITY OF MONTREAL.

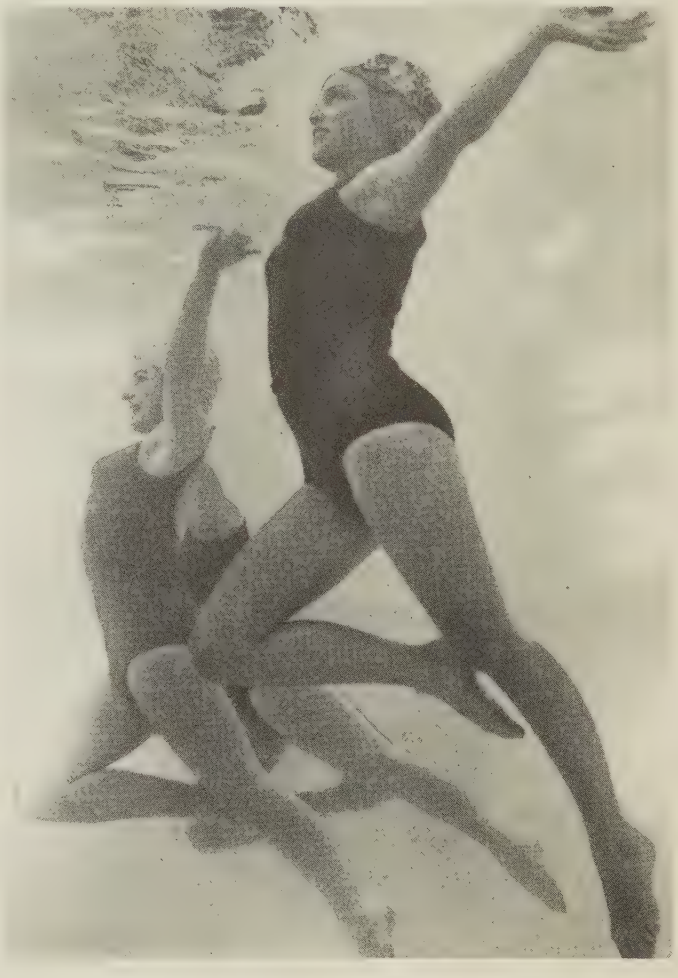
MEMORIAL UNIVERSITY OF NEWFOUNDLAND represents the MARITIME WOMEN'S INTERCOLLEGIATE ATHLETIC UNION, which also comprises ACADIA UNIVERSITY, MT. ALLISON UNIVERSITY, UNIVERSITY OF NEW BRUNSWICK, MT. ST. BERNARD, KINGS COLLEGE, and DALHOUSIE UNIVERSITY.

At press deadline, UNIVERSITY OF TORONTO was expected to carry the colors of the WOMEN'S INTERCOLLEGIATE ATHLETIC UNION.

OLYMPIAD '67 SYNCHRONIZED SWIMMING SCHEDULE

TUESDAY, MARCH 7—10:00 A.M.—
WINSLOW-HAMILTON POOL

WEDNESDAY, MARCH 8—9:00 A.M.—
WINSLOW-HAMILTON POOL



'THE SWIM' — LITERALLY

. . . Underwater dancing is part of Canadian intercollegiate synchronized swimming championships at Varsity Pool Tuesday and Wednesday.

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Second Century Seminar

In this event the participants may re-discover and define the major role of the student. That role is the student as a scholar and a thinker as well as a doer. Not an individual overly committed elsewhere who uses his incidental position as a student to indulge in minor and petty contributions. This seminar may provide the opportunity for the participants to share this feeling—a feeling of genuine involvement in thought and action, and escape the petty incidentals. Maybe an articulation of such a role by some of Canada's more competent students may help all students to define their position as we enter our Second Century.

This attitude may find its expression in the treatment of the substance of the week; that substance being made up of the topics initially designed to cover a general scope of problems, opportunities and choices which face both students and Canadians at large as they progress into another century of nationhood. These varied interest areas will hopefully be illuminated by the distinguished speakers who will make major addresses to the participants and the general public.

The form will also contribute to the purpose of the Week, for the structure, involving small discussion groups and the close general contact will provide a maximum of opportunity for the students and scholars to interact in an exciting discussion of their ideas.

It is hoped that the Seminar, as an integral part of the Week, will help some Canadians to know and understand each other somewhat better.

Dennis R. Thomas
Chairman, Second Century Seminar

Séminar de la Semaine du Deuxième Siècle

Dans ce projet, le participants pourront découvrir à nouveau et définir le rôle majeur de l'étudiant. Comme ils l'ont énoncé eux-mêmes, ce rôle est celui d'étudiant en tant que savant et penseur, autant que celui d'homme d'action. Et non celui d'individu engagé en tantes choses et qui abuse de son rôle d'étudiant par ses contributions mineurs ou insignifiantes. Ce seminar pourra permettre aux participants de partazer ce sentiment, un vrai sentiment d'engagement en pensées et en actions et ainsi s'elaigner des tâches fortuites. Peut-être qu'un tel énoncé de ce rôle par certains des étudiants les plus compétents du Canada aidera à tous les étudiants à définir leur position alors que nous entrons dans notre deuxième siècle.

L'esprit de cette semaine va se manifester par la manière òu vous y participerez: cette semaine vous affrira des sujets désignés à couvrir ces problêmes comme: l'avenir et les chaix qui se présentent à l'étudiant chez les étudiants et les Canadiens alors qui ils s'acheminant vers un autre siècle en tant que nation. Heureusement, ces champs d'intérêt seront éclairés par les distingués conférenciers qui s'adresseront aux participants ainsi qu'au public en général.

L'aspect de cette rencontre contribuera aussi à l'objectif de cette rencontre contribuera aussi à l'objectif de cette semaine car les groupes d'étude et les contacts personnels offriront les meilleures chances aux étudiants et aux hommes d'idées de progresser par des discussions aux sujets de leurs idées.

Nous espérons que ce séminar comme partie intégrale de la semaine, aidera aux Canadiens, à se connaître et à se comprendre mieux.

D. R. Thomas
Président de la Semaine du Deuxième Siècle.

Monday, March 6, 1967

10:45 a.m. Registration of delegates

2:00 p.m. Guest Speaker: Dr. Chester Ronning

Topic: "Canada's International Purpose in her Second Century."

Chairman: Dr. Neville Linton, Assistant Professor of Political Science, University of Alberta.

An examination of Canada's role in the affairs of the world community with special emphasis on what choices in foreign policy we face in the next two decades.

Tuesday, March 7, 1967

9:15 a.m. Panel Discussion

Moderator: Dr. Grant Davy, Professor of Political Science, University of Alberta.

Panel Members: Mr. Doug Ward—Canadian Union of Students.
Mr. Alan Clarke—Company of Young Canadians.
Mr. John Baigent—Canadian University Service Overseas.
Mr. Harold Cardinal—Canadian Indian Youth Council.

Topic: "Over Here, Over There".

The participants will consider the involvement of youth in society generally but especially the role of university students in the community.

1:15 p.m. Speaker: Mr. D. Hamilton—Supervisor, Alberta Service Corps.

Topic: "The General Nature of Youth Services".

An address on the involvement of youth in the community with particular regard for government sponsorship of such action.

Wednesday, March 8, 1967

9:00 a.m. Guest Speakers: Mr. Tom Kent—Deputy Minister of Manpower and Immigration.
Dr. A. D. Scott—President of the Canadian Political Science Association.
Professor of Economics, U.B.C.

Moderator: Dr. M. D. Stewart—Associate Professor of Economics, University of Alberta.

Topic: Brain Drain! Mr. Kent.
Brain Drain? Dr. Scott.

A debate on the existence, causes, consequences and possible solutions to this Canadian problem.

Thursday, March 9, 1967

10:45 a.m. Guest Speaker: Mr. Michael Creal—Director of Humanities Studies, York University.

Chairman: Dr. B. Heeney, Assistant Professor of History, University of Alberta.

Topic: "Man—His Relationships and Future Technology".

The theme for the day will be made up of an examination of the effects of technological advances on all levels of society. Mr. Creal will consider the effects on the individual and his human relationships.

1:30 p.m. Guest Speaker: Hon. John Turner—Minister Without Portfolio.

Topic: "Technology and Its Effects On Our National Entity".

A consideration of the practical effects of technological advances on government action and French-English relations in Canada.

2:45 p.m. Panel Discussion

Chairman: M. Louis Desrochers, B.A., LL.B.

Panel Members: Professor Michael Creal, D. C. McDonald, Hon. John Turner, Dr. B. Heeney

Friday, March 10, 1967

9:30 a.m. Guest Speaker: Dr. V. W. Bladen

Topic: "Autonomy: The Automated Society and the Multiversity".

A discussion of the threat to autonomy of and within the university; that threat being posed by the increasing expense and size of the institution. Consideration will also be given to automation and its effects insofar as it may compound or solve the problem of communication, the basis of autonomy.

11:00 a.m. Panel Discussion

Moderator: Dr. E. J. Hanson

Panel Members: Dr. V. W. Bladen, Mr. Doug Ward, Dr. A. Hough, Dr. M. Wyman, Rev. M. McLean

Saturday, March 11, 1967

10:00 a.m. Impressions of the Second Century Seminar.

JOHN BAIGNET

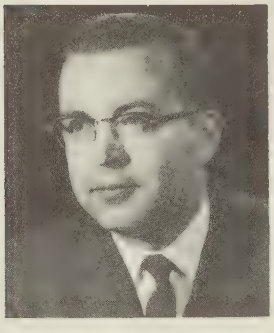
A representative of the Canadian University Service overseas, he is presently studying law at Dalhousie. He is a graduate of Loyola College, has served as CUSO coordinator for Ghana, and was also stationed in Ottawa as head of the CUSO West African Program.

DR. V. W. BLADEN

Dr. Bladen has had wide experience in the field of education. He received his B.A. from Oxford in 1921 and his M.A. in 1926. He was Managing Editor of the Canadian Journal of Economics and Political Science, and in 1960 was appointed to head a Royal Commission on the Auto Industry. He has been Dean of Arts at the University of Toronto and more recently headed the Commission on the Financing of Higher Education in Canada.

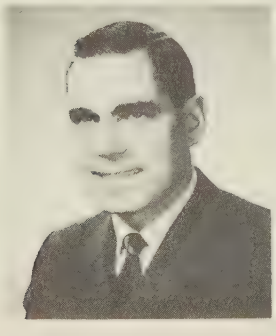
MR. HAROLD CARDINAL

Harold Cardinal, President of the Canadian Indian Youth Council, is from the Sucker Creek Reserve in Northern Alberta. He graduated from St. Francis Xavier High School in Edmonton, where he was president of the Student Council. He spent one year at St. Patrick's College in Ottawa and has worked with the Canadian Union of Students as Associate Secretary for Indian Affairs. As a representative of the young Indian in the Canadian situation today, he will present the views and positions held by this segment of Canadian youth.



ALAN M. CLARKE

Mr. Clarke is Executive Director of the Company of Young Canadians. A graduate of the University of Toronto, he has served with Frontier College, as Executive Director of the Canadian Citizenship Council, on the York University planning committee, and with the YMCA.



MR. MICHAEL CREAL

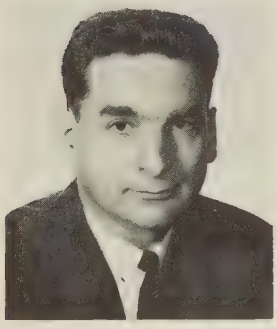
Mr. Creal is at present Associate Professor and Director of Humanities Studies at York University. He has a distinguished academic record having received a B.A. (first class) and M.A. in history in 1948 and 1949 respectively from the University of British Columbia. After graduating in theology from Trinity College in 1953 he served in the parish of Niagara and for some years after this was General Secretary of Religious Education for the Anglican Church. In 1965 he assumed his present position at York.

MR. TOM KENT

Tom Kent, Deputy Minister of Manpower and Immigration, is very distinguished as both a newspaper editor and a politician. He edited the Manchester Guardian and later the Winnipeg Free Press. As a Liberal party worker he contributed to the Canadian Pension Plan, the War on Poverty, and the attempted repatriation of the Canadian Constitution. He is an advocate of medicare, full-employment policies, and extended governmental aid to university scholarships.

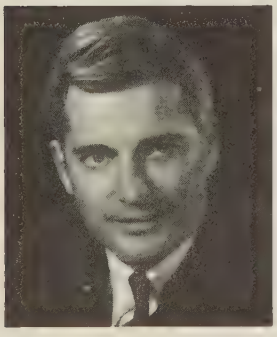
DR. CHESTER RONNING

Dr. Ronning is known primarily for his understanding of the South-East Asian situation. Born in China, he received his university training in Alberta, the United States and China. After his M.A. in 1939, Mr. Ronning gained a wide range of experience in the educational, legislative and military fields. He was president of Camrose Lutheran College, an active member of the C.C.F. party, and an R.C.A.F. Intelligence officer. He served as a Canadian diplomatic representative in China, Norway, Iceland and India, and headed the Canadian Delegations to the Korean Laos conferences. Recently his diplomatic prowess was recognized when he was sent as a special Canadian envoy to North Viet Nam



DR. A. D. SCOTT

Dr. Scott, President of the Canadian Political Science Association, has a very distinguished academic record. He has his B. Comm., B.A., and M.A. from Harvard and his Ph.D. from London University, and is currently Professor of Economics at U.B.C. He is highly regarded as an academic and educational authority.



HON. JOHN TURNER

Since 1965 John Turner has been Minister Without Portfolio in the Pearson Government. Previous to his appointment he established an outstanding academic and political record. A Rhodes Scholar at Oxford and Paris, he graduated in civil and common law. He served as a Member of Parliament for Montreal and in that capacity demonstrated his political ability. He also founded Harterro Schools Incorporated for the mentally and emotionally retarded and worked with the Québec Division of the Red Cross.

MR. DOUG WARD

Doug Ward is known to most as president of the Canadian Union of Students. He has been president of the Student Administrative Council of the University of Toronto, and holds a Bachelor of Divinity degree from that university. He spent one year as Associate Secretary for International Affairs with C.U.S. and last year was Assistant to the Registrar at the U. of T. Doug is also chairman of the Advisory Council for the Company of Young Canadians. He is very much concerned with the problems of post secondary education.

Second Century Week

FINE ARTS FESTIVAL

As a major part of the Second Century Week celebrations there will be a Fine Arts Festival at the University of Alberta. This, the largest festival ever to be produced at the university, will include presentations in various areas of the arts.

Music

THE CENTENNIAL COMPETITION FOR CANADIAN STUDENT COMPOSERS

As the culmination of a national composition contest, S.C.W. will be presenting two prizes, donated by the Women's and Men's Fraternities of the University of Alberta, to the winning composers. Entries are being adjudicated by a panel of well-known composers, headed by Prof. Violet Archer, Associate Professor of Music, and Chairman of the Division of Theory and History of the University of Alberta. Other judges are Dr. Samuel Dolin, Professor of Theory and Composition, Royal Conservatory of Music of Toronto; Professor Clermont Pépin, Director of Studies, Conservatory of Music and Dramatic Art, Montreal; and Dr. Manus Sasonkin, Associate Professor of Music, the University of Alberta.

The première performance of the winning work as well as the presentation of the prize will take place as part of a Festival Concert on Monday evening at 8:30 in Convocation Hall.

Festival Concerts

On Monday evening at 8:30 in Convocation Hall, there will be a special concert of some of the works of Violet Archer, well-known Canadian composer, and professor of theory, history and composition at the University of Alberta. The programme will include:

Sonata for Horn and Piano
David Smith, horn
Cathy Corneliuson, piano

Three Biblical Songs—a song cycle
Merla Aikman, soprano
Violet Archer, piano

Trio No. 1 for Violin, Viola and Cello
Marlin Wolfe, violin
Nickolas Pulos, viola
Claude Kenneson, cello

Under the Sun—a song cycle, texts by Arthur S. Bourinot
Carmen Telbei, soprano
Violet Archer, piano

At this programme the winning composition of Centennial Composition Competition will be played.

On Tuesday evening there will be a recital given by the staff of the University of Alberta Music Department. This concert will show the fine quality of musicianship that has made this music department one of the finest in Canada.

The presentation includes:

Chant Heroique
Nazard
Te Deum
} Jean Langlais
Arthur Crighton, organ

Sonata Opus 4—Zoltan Kodaly
Sandra Munn, piano
Claude Kenneson, cello
Thomas Rolston, violin

Dances—Franz Schubert
Manus Sasonkin, piano

Sonata No. 7 Opus 22—Manus Sasonkin
Jack Hurt, piano

Duo for Violin and Cello—Zoltan Kodaly
Claude Kenneson, cello
Thomas Rolston, violin

On Tuesday, Wednesday, and Thursday, Bachelor of Music students at the University of Alberta will give one hour recitals beginning at 12:00 noon. These students, already very accomplished, are training in a concentrated four year programme to become professional musicians. The programmes will include a wide variety of pieces from the musical repertoire.

Art

The Second Century Week Art Exhibition is literally a showcase for the talent of Canadian University Students.

Nearly one hundred works will be sent to the University of Calgary and there divided into two separate exhibitions, the first to be displayed in the new University Theatre in Calgary, and the second to be shown in the Exhibit Area of the Northern Alberta Jubilee Auditorium in Edmonton. The Exhibit Area will be open Monday through Saturday from 2:00 p.m. to 5:00 p.m. and 7:00 p.m. to 11:00 p.m.

To complement the major Art Exhibition, a collection of works by local student artists has been planned for display on the third floor of the Arts Building from Monday to Friday.

In Edmonton, the Exhibition has been organized with the help of members of the Art Department, most notably Professor Norman Yates, and several Fine Arts students. Following Second Century Week, the Edmonton and Calgary exhibitions will be made available to those universities or galleries showing this unique collection.

This exhibition is truly important, for it is the first representative display of student art from throughout Canada.

Photography

Another major feature of Second Century Week is the Salon of Photography.

Organized as a competition for black and white photography, with a First Place award of $500, two Second Place awards of $250 each, and four Honourable Mentions of $50 each, the Salon of Photography serves as recognition of the growing excellence of photography on Canadian campuses.

The theme, "We Canadians", has been chosen to challenge the skill and imagination of student photographers.

There will be two identical exhibitions in Edmonton and Calgary. In Edmonton, the Salon of Photography will be shown together with the Art Exhibition, in the Exhibits Area of the Jubilee Auditorium from 2:00 p.m. to 5:00 p.m. and 7:00 p.m. to 11:00 p.m., Monday through Saturday.

There is no admission charge.

Films

Second Century Week will be presenting well-known Canadian films on Tuesday, Wednesday, and Thursday, in MP 126 at 4:15 p.m. Included will be such films as "Nobody Waved Good-bye", "Phoebe", "The Drylanders", "Feast of the Dead", and several Norman MacLaren shorts.

The short series promises to be quite revealing and exciting.

Dance

For the first time at the University of Alberta, there will be a programme of creative dance, presented by the University of Alberta Orchesis. The programme will include almost all aspects of creative dance. The programme is as follows:

"Canadian Dance Mosaic"

Did You Know That

—a lecture—demonstration of the techniques of creative dance.

Spiritual

—creative dance done to three Negro spirituals.

Miscellany

—solos by student dancers.

Big City Sketches

—short dance vignettes of city life.

Spectrum

—the expression of colours in creative dance.

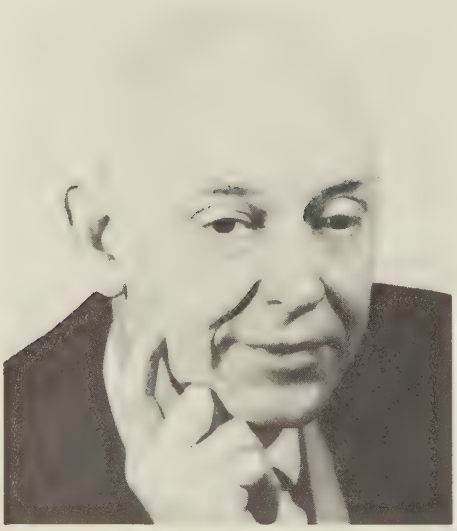
The group of between 60 and 65 students promises to put on a colourful and stimulating programme that will be a first not only for the University of Alberta, but also for many places across Canada.

LITERARY SEMINAR

"Literature in the Second Century" is the theme of this unique five day seminar. It will mark the first time that Canada's foremost authors, poets, and critics will meet together with students to discuss themselves, their writings, and their country. A. W. Purdy and Earl Birney are among the speakers participating.

Séminar en Littérature

"La Littérature du Deuxième Siècle" est le thème de ce séminar durant cinq jours. Ceci marquera la première occasion où les auteurs, les poètes et les critiques les plus éminents du Canada se réuniront avec des étudiants pour discuter d'eux-mêmes, de leurs oeuvres et de leur pays. A. W. Purdy et Earl Birney sont parmi les principaux orateurs.



EARL BIRNEY

Born at Calgary and educated at British Columbia and Toronto, he has taught at California, Toronto and London. A former editor of **Canadian Forum** and **Canadian Poetry Magazine,** he served as foreign language broadcast supervisor of the CBC and later accepted a post as Professor of English at the University of British Columbia. After leaving this post, Dr. Birney became Writer in Residence at Scarborough College, Toronto. His major published works include a novel, **Turvey,** and collections of poetry including **David and Other Poems, Now is the Time, Trial of a City, Near False Creek Mouth,** and **Selected Poems.**

NAIM KATTAN

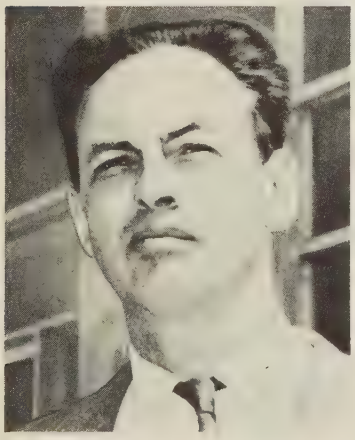
Né à Bagdad, Irak, il a contribué à beaucoup de journaux en arabes. Il a etudié la litterature française à la Sorbonne, et a contribué à beaucoup des journaux français et européen. Arrivé au Canada, en 1954, il est devenu secretaire du Cercle Juif de Langue Française à Montreal, et rédacteur du bulletin de ce cercle. Il est conférencier à la Faculte des Sciences Sociales, Université Laval, et un membre des conseils éditorials de **Les Lettre Nouvelles** (Paris) et de **Tamarack Review** (Toronto). Il est aussi un membre du conseil de directeurs de La Place des Arts, et un correspondent de **La Quinzaine Litteraire** (Paris) et de **Canadian Literature** (Vancouver).

JACK LUDWIG

Born in Winnipeg and educated there and at Los Angeles, Dr. Ludwig has taught at Bard College, and the Universities of Minnesota and New York State. He served as co-editor of "The Noble Savage", a literary review. His published works include two novels, **Confusions** and **Aboveground,** and many short stories which have appeared in the **Tamarack Review, Holiday, New Republic, Atlantic** and **Commentary.**

SEYMOUR MAYNE

Born in Montreal, educated there and in Vancouver, Mr. Mayne, who claims his profession to be gastronomy, has co-edited two small magazines, **Cataract** and **Catapult,** in Montreal. He has published four collections of poetry: **That Monocycle Moon, Tiptoeing on the Mount, From the Portals of Mouseholes,** and **What's the Price of Pesticides.**



ALFRED PURDY

Born in Wooler, Ontario, Mr. Purdy has served with the RCAF, owned a taxi company, attempted to unionize a mattress factory, and lived with the Tsimsyan Indians of British Columbia. His collections of poems include **The Enchanted Echo, Pressed on Sand, Emu, Remember, The Cariboo Horses** and **North of Summer.**

RONALD SUTHERLAND

Born in Montreal, educated at McGill, Glasgow and Wayne State, Dr. Sutherland has been a journalist, and has taught at Wayne State and at the Université de Sherbrooke where he is chairman of the English Department. He has published articles in **College English, Queen's Quarterly, Canadian Literature, La Revue de L'Université de Sherbrooke** and various other journals. His books include **L'Esprit de la Langue Anglaise, The Romaunt of the Rose and Le Roman de la Rose,** and a novel, **Minou.**

Second Century Week Coffee House

The Second Century Week Coffee House provides an opportunity for participants, guests and campus students to meet and talk informally over a cup of coffee.

Western decor in the Coffee House will greet our visitors from Eastern Canada. Entertainment at the Coffee House will feature campus folk groups Monday, Tuesday and Friday evenings; a discotheque dance until 1:00 a.m. Wednesday evening, and a jazz session Thursday evening.

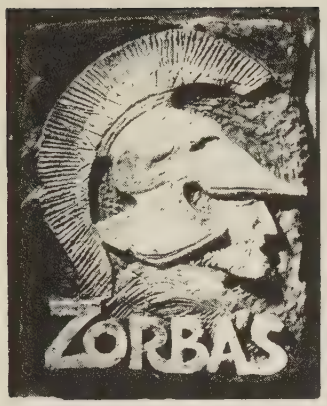
Open from 3:00 to 5:00 each afternoon and 9:00 to 12:00 each evening throughout the week, and located in the Armed Services Building, the Coffee House will serve coffee, coke and doughnuts. A nominal admission fee, which will include the cost of refreshments, will be charged.

Le Café de la Semaine du Deuxième Siècle

Le Café de la Semaine du Deuxième Siècle donnera la chance aux participants, aux invités et aux étudiants d'ici de se rencontrer et de discuter tout en prenant une tasse de café.

Pour recevoir nos visiteur de l'Est on donnera à ce café un décor de l'Ouest. Comme diverstissement vous pourrez entendre lundi, mardi et vendredi soir des groupes de chanteur folkloriques d'ici; une danse à la discothèque jusqu'à 1:00 A.M. mercredi soir, et une séance de jazz jeudi soir.

Ce café sera ouvert de 3:00 à 5:00 chaque après-midi et de 9:00 à 12:00 tous les soirs de la semaine et sera situé au "Armed Services Building". On servira du café, du coke et des beignets. Dans le prix nominal de l'entrée, sera inclu le coût des breuvages.



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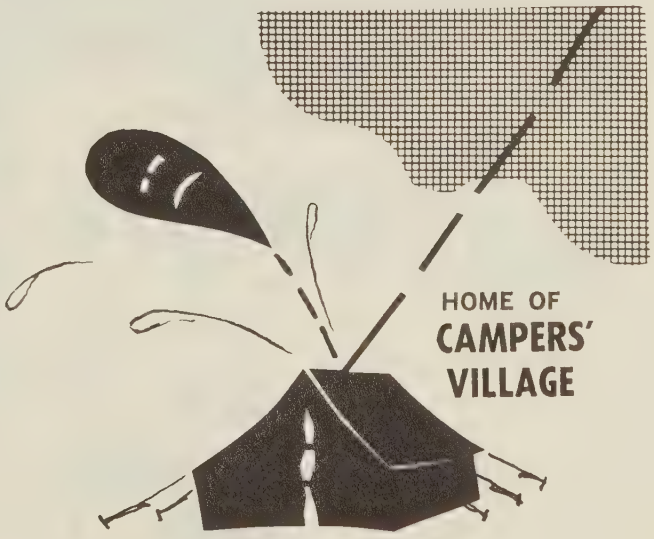

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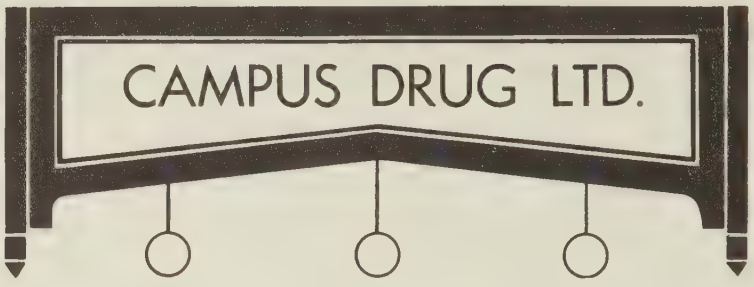

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WELCOME TO SECOND CENTURY WEEK

The management and staff of the Riviera Motor Hotel extend a cordial invitation to visitors at Second Century Week to visit and stay at Edmonton's finest and most modern hotel.

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THE MUSIC DEPARTMENT

of

THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

•

THE TALENT EDUCATION STRING QUARTET

Yoko Oike, violin
Yasuko Tanaka, violin
Tomoko Otsuka, viola
Regula Qureshi, cello

QUARTET IN C MAJOR, OPUS 74, NO. 1 ..... Haydn

Allegro moderato
Andantino grazioso
Menuetto
Finale: Vivace

QUARTET IN D MAJOR, K. 575 ..... Mozart

Allegretto
Andante
Menuetto
Allegretto

INTERMISSION

QUARTET IN C MINOR, OPUS 18, NO. 4 ..... Beethoven

Allegro ma non tanto
Scherzo
Menuetto
Allegro

Sunday, January 15, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

Concerts next week:

Monday, January 16 at 12 noon, Convocation Hall
Noon Hour Concert by Bachelor of Music Students

Tuesday, January 17 at 8:30 p.m., Convocation Hall
Chamber Music Recital by Bachelor of Music Students

Thursday, January 19 at 8:30 p.m., Faculty Lounge, Tory Building
U of A Collegium Musicum, Music from the 13th to 16th centuries

Sunday, January 22 at 8:30 p.m., Convocation Hall
The Centennial Festival Orchestra

THE MUSIC DEPARTMENT

of

THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

●

CHAMBER MUSIC RECITAL

Bachelor of Music Students

TRIO IN E MAJOR, K. 542 ..... Mozart

Allegro
Andante grazioso
Allegro

Jerry Ozipko,* violin; Irene Harvie, cello; Margaret Welter,* piano

THREE NOCTURNES ..... Ernest Bloch (1880-1959)

Andante
Andante quieto
Tempestoso

Catherine Corneliuson, violin; Michael Massey,* cello;
Linda Zwicker,* piano

INTERMISSION

HORN TRIO ..... Brahms

Andante
Scherzo
Adagio mesto
Allegro con brio

Broderyck Olson, violin; David Smith,* horn; David Sagert,* piano

*In partial fulfillment of the requirements for the Bachelor of Music Degree.

Tuesday, January 17, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

Concerts this week:

Thursday, January 19 at 8:30 p.m., Faculty Lounge, Tory Building
U of A Collegium Musicum, Music from the 13th to 16th centuries

Sunday, January 22 at 8:30 p.m., Convocation Hall
The Centennial Festival Orchestra

THE MUSIC DEPARTMENT

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Centennial Festival Concert Series

●

THE CENTENNIAL FESTIVAL ORCHESTRA

Thomas Rolston and Claude Kenneson, Conductors

CONCERTO NO. 1 IN C ..... Beethoven (1770-1827)

Allegro con brio

Hugh Stacey, piano

"THE LARK ASCENDING," Romance for Violin and Orchestra ..... Ralph Vaughan Williams (1872-1958)

Andante sostenuto
Allegretto tranquillo (quasi andante)

Jerry Ozipko, violin

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.
. . . . . .
For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup,
And he the wine which overflows
To lift us with him as he goes.
. . . . . .
Till lost on his aerial rings
In light, and then the fancy sings.

George Meredith

CONCERTO NO. 2 IN B FLAT ..... Beethoven

Allegro con brio

Tess Thornton, piano

INTERMISSION

CONCERTO IN G MINOR, OPUS 26 ..... Max Bruch (1838-1920)

Vorspiel — Adagio — Finale

Yoko Oike, violin

Sunday, January 22, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

CONCERTS NEXT WEEK:

Monday, January 23 at 12 noon, Convocation Hall
Noon Hour Concert by Bachelor of Music Students

Sunday, January 29 at 8:30 p.m., Convocation Hall
Bachelor of Music String Quartet

CENTENNIAL FESTIVAL ORCHESTRA PERSONNEL

●

Violin

Broderyck Olson
Yoko Oike
Kathy Corneliuson
Mary Anderson
Jerry Ozipko
Yasuko Tanaka
Kenneth Stromberg
Marlin Wolfe
Carle Duguid
Ed Dusterhoft
Mariene Norquay
Tess Thornton
Wileen Sweet
Les Walker

Violas

Ernest Kassian
Ted Lindskoog
Nicholas Pulos
Martin Molzan
Max Superstein
Lois Samis
Tomoko Otsuka

Cellos

Lois Upright
Barbara Fraser
Joan Bosmans
Irene Harvie
Nancy Van Kirk
Mark Lindskoog
Denis Lazarowich
Diane Seymour

Bass

George Adams
Marjorie Montjoy

Flutes

Cleve Hickman
Rhoda Lilge
Maureen Campbell

Oboes

Robert Cockell
Hazel Dalton

Clarinets

Joan Christiansen
Lorraine Cabaj

Bassoons

Lois Samis
Dick Bergman

Horns

David Smith
Wendel Witherly
Claude Harvie

Trumpets

Peter Witherly
Brian Appleby

Timpani

Sylvia Smith

Personnel Manager:

Nancy Van Kirk

Stage Manager:

Les Walker

Librarian:

Joan Christiansen

THE MUSIC DEPARTMENT

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THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

•

THE BACHELOR OF MUSIC STRING QUARTET

Broderyck Olson, violin
Catherine Corneliuson, violin
Ernest Kassian, viola
Lois Upright, cello

with guest artist, Michael Massey, piano

QUARTET IN G MAJOR, K. 387 ..... Mozart

Allegro vivace assai
Menuetto
Andante cantabile
Molto allegro

QUARTET IN F, OP. 18, NO. 1 ..... Beethoven

Allegro con brio
Adagio
Scherzo
Allegro

INTERMISSION

PIANO QUINTET, OP. 57 ..... Shostakovich

Prelude
Fugue
Scherzo
Intermezzo
Finale

Sunday, January 29
8:30 p.m.

Convocation Hall
The University of Alberta

CONCERTS NEXT WEEK:

Monday, January 30 at 12 noon, Convocation Hall
Noon Hour Concert by Bachelor of Music Students

Thursday, February 2 through Saturday, February 4,
U of A Mixed Chorus, Jubilee Auditorium, 8:15 p.m.

Sunday, February 5, 8:30 p.m. Convocation Hall
Centennial String Quartet

THE MUSIC DEPARTMENT

of

THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

THE CENTENNIAL STRING QUARTET

Thomas Rolston, violin
Marlin Wolfe, violin
Ted Lindskoog, viola
Claude Kenneson, cello

QUARTET IN A MINOR, OP. 132 ..... Beethoven

Assai sostenuto
Allegro, ma non tanto
Molto adagio—Andante
Alla marcia
Allegro appassionato

INTERMISSION

QUARTET IN F, OP. 135 ..... Beethoven

Allegretto
Vivace
Lento assai
Der schwer gefasste Entschluss (Grave—Allegro)

Sunday, February 5, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

CONCERTS NEXT WEEK:

Monday, February 6 at 12 noon, Convocation Hall
Noon Hour Concert by Bachelor of Music students

Friday, February 10 at 8:30 p.m., St. Joseph's Cathedral
Bachelor of Music Graduation Recital, Sherry Belcourt, soprano, and John Lewis, organ

Sunday, February 12 at 8:30 p.m., Convocation Hall
Talent Education String Quartet and Centennial String Quartet

THE MUSIC DEPARTMENT OF
THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

●

THE TALENT EDUCATION STRING QUARTET

Yoko Oike, violin
Yasuko Tanaka, violin
Tomoko Otsuka, viola
Regula Qureshi, cello

QUARTET IN C, K 157 ..... Mozart

Allegro
Andante
Minuet
Poco Adagio
Rondo

QUARTET IN E FLAT, Op. 125, No. 1 ..... Schubert

Allegro moderato
Scherzo: Prestissimo
Adagio
Allegro

INTERMISSION

TALENT EDUCATION STRING QUARTET
and
CENTENNIAL STRING QUARTET

Thomas Rolston, violin
Marlin Wolfe, violin
Ted Lindskoog, viola
Claude Kenneson, cello

OCTET IN E FLAT, Op. 20 ..... Mendelssohn

Allegro moderato
Andante
Scherzo
Presto

Sunday, February 12, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

CONCERTS NEXT WEEK:

Monday, February 13 at 12 noon, Convocation Hall
Noon Hour Concert by Bachelor of Music Students

Wednesday, February 15 at 8:30 p.m., Convocation Hall
Edmonton Chamber Music Society (members only)

Sunday, February 19 at 8:30 p.m., Convocation Hall
Centennial Festival Orchestra

THE MUSIC DEPARTMENT
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THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

THE CENTENNIAL FESTIVAL ORCHESTRA

Thomas Rolston and Claude Kenneson, Conductors

THE SEASONS ..... Vivaldi

"SPRING"

Allegro—Largo—Pastoral Dance

Mary Anderson, violin

"SUMMER"

Andantino—Allegro—Andante—Adagio—Presto

Catherine Corneliuson, violin

"WINTER"

Allegro—Largo—Allegro

Yasuko Tanaka, violin

CONCERTO IN D MINOR, K 466 ..... Mozart

Allego
Romanza
Rondo

Lorraine Cabaj, Albert Krywolt, piano

INTERMISSION

CONCERTINO FOR BASSOON AND STRINGS ..... Lars-Erik Larsson

Allegro moderato
Larghetto
Allegro molto

Lois Samis, bassoon

CONCERTO IN A FOR CELLO AND ORCHESTRA, OP. 33 ..... Saint-Saens

Allegro non troppo
Allegretto
Tempo primo

Lois Upright, cello

Sunday, February 19, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

CONCERTS THIS WEEK:

Monday, February 20 at 12 noon, Convocation Hall
Noon Hour Concert by Bachelor of Music Students

Wednesday, February 22 at 8:30 p.m., Convocation Hall
Chamber Music Recital, French Music

Friday, February 24 at 8:30 p.m., Convocation Hall
Edmonton Chamber Music Society Junior Players

(Tickets for non-members at the door)

CENTENNIAL FESTIVAL ORCHESTRA PERSONNEL

Violins

Broderyck Olson
Yoko Oike
Kathy Corneliuson
Mary Anderson
Jerry Ozipko
Yasuko Tanaka
Kenneth Stromberg
Marlin Wolfe
Carle Duguid
Ed Dusterhoft
Marlene Norquay
Tess Thornton
Les Walker
Margaret Orr

Violas

Ernest Kassian
Ted Lindskoog
Martin Molzan
Max Superstein
Lois Samis
Tomoko Otsuka

Cellos

Lois Upright
Barbara Fraser
Joan Bosmans
Irene Harvie
Nancy Van Kirk
Mark Lindskoog
Denis Lazarowich

Bass

George Adams
Marjorie Montjoy

Flutes

Cleve Hickman
Rhoda Lilge
Maureen Campbell

Oboes

Robert Cockell
Hazel Dalton

Clarinets

Joan Christensen
Lorraine Cabaj

Bassoons

Lois Samis
Dick Burgman

Horns

David Smith
Wendel Witherly

Trumpets

Peter Witherly
Brian Appleby

Timpani

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THE MUSIC DEPARTMENT
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THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

CHAMBER MUSIC RECITAL

SUITE POUR VIOLON, CLARINETTE ET PIANO — Milhaud

Ouverture—vif et gai
Divertissement—animé, moins animé
Jeu—vif; moins animé; au mouvement
Introduction et Final—modéré; vif

Jerry Ozipko, violin; Joan Christensen, clarinet;
Kenneth Murdoch, piano

TRIO IN D MINOR — Faure

Allegro
Andantino
Allegro vivace

Mary Cockell, violin; Regula Qureshi, cello; John Butler, piano

INTERMISSION

SONATA FOR FLUTE, VIOLA, AND HARP — Debussy

Pastorale—lento, dolce rubato
Interlude—tempo di minuetto
Final—allegro moderato ma risoluto

Maureen Campbell, flute; Ernest Kassian, viola;
Sonia Marzantowicz, harp

Wednesday, February 22, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

CONCERTS THIS WEEK:

Thursday, February 23 at 12 noon, Convocation Hall
Talent Education Second Annual Concert

Friday, February 24, 8:30 p.m. Convocation Hall
Edmonton Chamber Music Society Junior Players
(tickets at door for non-members)

Tuesday, February 28, 8:30 p.m. Convocation Hall
Recital of Music for Two Pianos, Stangeland and Lincoln

THE UNIVERSITY OF ALBERTA

SECOND CENTURY WEEK

PRESENTS

a program of compositions

BY

*VIOLET ARCHER

MARCH 6, 1967 AT 8:30 P.M. **CONVOCATION HALL**

1. Trio No. 1 for violin, viola, cello (1953)
   Marlin Wolfe, violin
   Nicholas Pulos, viola
   Claude Kenneson, cello

2. Sonata for Horn and Piano (Canada Council Commission 1965)
   David Smith, French Horn
   Catherine Corneliuson, piano

3. Song Cycle — Under the Sun (1949)
   Poem by Arthur S. Bourinot
   Train at Night
   First Snow
   Flying Geese
   Carmen Tellier, soprano
   Violet Archer, piano

INTERMISSION

Presentation of the First Prize to: Hugh Hartwell and John Hawkins of McGill University, Montreal, Quebec, winners of the competition for student composers sponsored by Second Century Week and open to University and Conservatory students across Canada.

The prizes for this competition have been donated by the Men's and Women's fraternities at the University of Alberta.

The following premiere performance will be presented:

John Hawkins: Eight Movements for Flute and Clarinet
Joan Pecover, flute
Ernest Dalwood, clarinet

4. Three Biblical Songs (1950)
   Te Deum
   Miserere et Jubilate
   Requiem
   Merla Aikman, mezzo soprano
   Violet Archer, piano

*Miss Violet Archer is Associate Professor of Music at the University of Alberta and Chairman of the Division of Theory and History.

THE UNIVERSITY OF ALBERTA

SECOND CENTURY WEEK FINE ARTS FESTIVAL

DEPARTMENT OF MUSIC STAFF RECITAL

March 7, 1967 at 8:30 p.m. — Convocation Hall

DUO, OP. 7 ---------- Zoltan Kodaly

Thomas Rolston, violin
Claude Kenneson, cello

SONATA, OP. 4 ---------- Zoltan Kodaly

Adagio di molto
Allegro con spirito

Claude Kenneson, cello
Sandra Munn, piano

INTERMISSION

CHANT HEROIQUE ---------- Jean Langlais
NAZARD ---------- Jean Langlais
TE DEUM ---------- Jean Langlais

Arthur Crighton, Organ

DANCES ---------- Franz Schubert

Manus Sasonkin, Piano

SONATA No. 7, OPUS 22 ---------- Manus Sasonkin

Andantino Grazioso, Allegro Con Brio
Tempo Di Minuetto
Adagio, Vivace Assai

Jack Hurt, Piano

STAFF OF THE MUSIC DEPARTMENT

R. S. Eaton, Head, Department of Music and Western Board of Music, Choral Music and Organ.

V. B. Archer, Associate Professor, Theory, Composition and History, Chairman of The Division of Theory and History.

A. B. Crighton, Associate Professor, Theory, History and Organ.

C. E. Kenneson, Assistant Professor, Cello, Theory, and Chamber Music.

G. E. Lincoln, Assistant Professor, Piano, Western Board of Music.

A. M. Munn, Assistant Professor, Piano and History.

T. Rolston, Associate Professor, Violin, Viola and Chamber Music, History.

M. Sasonkin, Associate Professor, Theory and History.

R. A. Stangeland, Associate Professor, Chairman of Piano Division.

E. Bayens, Bassoon Instructor.

P. Brine, Double Bass Instructor.

E. Dalwood, Woodwind Instructor.

J. Moore, Piano Instructor.

J. Pecover, Flute Instructor.

H. Pinchin, Trumpet Instructor.

I. Rolston, Harp Instructor.

C. Wendol, Singing Instructor.

The University of Alberta, Edmonton

DEPARTMENT OF MUSIC

Wednesday, March 8, 1967

RECITAL

12 noon — Convocation Hall

TOCCATA IN D MINOR — Bach
Moderato; Piu lento
Fuga: Presto
Adagio
Fuga
Linda Zwicker, piano

SIX DUETS FROM 44 DUOS FOR TWO VIOLINS — Bela Bartok
Catherine Corneliuson, violin
Jerry Ozipko, violin

SONATA NO. 1 IN G MAJOR — Brahms
First movement
Broderyck Olson, violin
Tess Thornton, piano

Next Concert: Thursday, March 9 at 12 noon, Convocation Hall

The University of Alberta, Edmonton

DEPARTMENT OF MUSIC

Monday, March 13, 1967

RECITAL

12 noon — Convocation Hall

SONATA IN C MAJOR — Scarlatti
SONATA IN G MAJOR — Scarlatti

IMPROMPTU, Opus 90, No. 2 — Schubert

VISIONS FUGITIVE Nos. 1, 4, 8 — Prokofieff
Rhoda Lilge, piano

TRIO IN E MINOR, No. 7 — Haydn
Allegro
Andante
Rondo
Carle Duguid, piano
Joan Bosmans, cello
Rhoda Lilge, piano

TWO SKETCHES — Prokofieff

INTERMEZZO, Opus 16, No. 6 — Brahms
INTERMEZZO, Opus 119, No. 3 — Brahms

BALLADE, Opus 118, No. 3 — Brahms
Judith Malcolm, piano

TRIO IN B FLAT, Opus 11 — Beethoven
First movement
Joan Christensen, clarinet
Irene Harvie, cello
Judith Malcolm, piano

Next Concert: Tuesday, March 14, 8:30 p.m., Convocation Hall, University Symphony Orchestra Concert.
Sunday, March 19 at 8:30 p.m., Centennial Festival Orchestra, Convocation Hall.
Monday, March 20 at 12 noon, Noon Hour Concert, Con Hall.
Monday, March 20 at 8:30 p.m., Robert Goldsand in Recital, Con Hall.

THE MUSIC DEPARTMENT
of
THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

●

THE CENTENNIAL FESTIVAL ORCHESTRA

Thomas Rolston and Claude Kenneson, Conductors

TRAUERMUSIK FOR VIOLA AND STRINGS (January 21, 1936) ..... Paul Hindemith

BALLADE FOR VIOLA AND STRINGS (1938) ..... Godfrey Ridout

Ernest Kassian, viola

COLONY MUSIC FOR PIANO AND STRINGS (1947) ..... Barbara Pentland

Overture-Chorale-Burlesque

Lillian Upright, Piano

INTERMISSION

BACHIANAS BRASILEIRAS No. 5 (1938) ..... Heitor Villa-Lobos

Aria

Carmen Tellier, soprano

Claude Kenneson, Lois Upright, Barbara Fraser, Joan Bosmans, Irene Harvie, Sharon Wolfe, Nancy Van Kirk, and Michael Massey, cellists

CONCERTO FOR PIANO AND ORCHESTRA ..... Robert Schumann

Allegro Affettuoso

Lorraine Ambrose, piano

Sunday, March 19, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

MUSIC THIS WEEK:

Monday, March 20 at 8:30 p.m., Convocation Hall
Robert Goldsand, pianist, in recital

Monday, March 20 through Wednesday, March 22, Convocation Hall
Piano master classes with Robert Goldsand

Tuesday, March 21, 8:30 p.m., Convocation Hall
Bachelor of Music Recital, Broderyck Olson, violin

Thursday, March 23 at 8:30 p.m., Convocation Hall
DaCamera Singers and James Whittle, organ
(tickets at the door)

CENTENNIAL FESTIVAL ORCHESTRA PERSONNEL

Violins

Broderyck Olson
Yoko Oike
Kathy Corneliuson
Mary Anderson
Jerry Ozipko
Yasuko Tanaka
Kenneth Stromberg
Marlin Wolfe
Carle Duguid
Ed Dusterhoft
Marlene Norquay
Tess Thornton
Les Walker
Margaret Orr

Violas

Ernest Kassian
Ted Lindskoog
Martin Molzan
Max Superstein
Lois Samis
Tomoko Otsuka
Virginia Ford

Cellos

Lois Upright
Barbara Fraser
Joan Bosmans
Irene Harvie
Nancy Van Kirk
Mark Lindskoog
Denis Lazarowich

Bass

George Adams
Marjorie Montjoy

Flutes

Cleve Hickman
Rhoda Lilge
Maureen Campbell

Oboes

Robert Cockell
Hazel Dalton

Clarinets

Joan Christensen
Lorraine Cabaj

Bassoons

Lois Samis
Dick Burgman

Horns

David Smith
Wendel Witherly

Trumpets

Peter Witherly
Brian Appleby

Timpani

Sylvia Smith

Personnel Manager:

Nancy Van Kirk

Stage Manager:

Les Walker

Librarian:

Joan Christensen

THE MUSIC DEPARTMENT
of
THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

presents

BRODERYCK OLSON
VIOLIN

assisted by

Tess Thornton
PIANO

in

RECITAL

CIACCONA ..... Vitali

THE DEVIL'S TRILL SONATA ..... Tartini-Kreisler

INTERMISSION

SONATA IN G, OP. 78 ..... Brahms

Tuesday, March 21, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

COMING CONCERTS:

Thursday, March 23 at 8:30 p.m., Convocation Hall
Da Camera Singers and James Whittle, organ

Monday, March 27 at 8:30 p.m., Convocation Hall
Graduation Recital, David Sagert, piano

Tuesday, March 28 at 3:30 p.m., Convocation Hall
Bachelor of Music Recital, Barbara Fraser, cello, Hazel Dalton, piano

Tuesday, March 28 at 8:30 p.m., Convocation Hall
Graduation Recital, Linda Zwicker, piano

Thursday, March 30 at 3:30 p.m., Convocation Hall
Bachelor of Music Recital, Marjorie Montjoy, piano, Reinhard Berg, piano, Jerry Ozipko, violin

Thursday, March 30 at 8:30 p.m., Convocation Hall
Graduation Recital, Brian Harris, piano

Friday, March 31 at 8:30 p.m., Convocation Hall
Graduation Recital, Lorraine Cabaj, piano

Saturday, April 1 at 8:30 p.m., Convocation Hall
Graduation Recital, Michael Massey, piano

Sunday, April 2 at 8:30 p.m., Convocation Hall
Graduation Recital, Lois Samis, bassoon, David Smith, horn

THE MUSIC DEPARTMENT
of
THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

presents

LINDA ZWICKER, piano

assisted by

CATHY CORNELIUSON, violin
MICHAEL MASSEY, cello

in

GRADUATION RECITAL

●

TOCCATA IN D MINOR ..... J. S. Bach
Moderato—Piu lento e sempre con gran espressione
Fuga: Presto Adagio Fuga

SONATA OP. 81a ..... Beethoven
Adagio—Allegro Andante espressivo Vivacissimamente

INTERMISSION

THREE NOCTURNES ..... Bloch
Andante Andante quieto Tempestoso
Linda Zwicker, piano, Cathy Corneliuson, violin,
Michael Massey, cello

THREE MAZURKAS ..... Chopin
Op. 68, No. 3 Op. 68, No. 2 Op. 24, No. 4

BALLADE IN A FLAT, OP. 47 ..... Chopin

EXCURSIONS 1 AND 4 ..... Barber

This recital presented in partial fulfillment of the requirements of the degree of Bachelor of Music.

Tuesday, March 28, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

COMING CONCERTS:

Thursday, March 30 at 3:30 p.m., Convocation Hall
Bachelor of Music Recital, Marjorie Montjoy, piano,
Reinhard Berg, piano, Jerry Ozipko, violin

Thursday, March 30 at 8:30 p.m., Convocation Hall
Graduation Recital, Brian Harris, piano

Friday, March 31 at 8:30 p.m., Convocation Hall
Graduation Recital, Lorraine Cabaj, piano

Saturday, April 1 at 8:30 p.m., Convocation Hall
Graduation Recital, Michael Massey, piano

Sunday, April 2 at 8:30 p.m., Convocation Hall
Graduation Recital, Lois Samis, bassoon, David Smith, horn

THE MUSIC DEPARTMENT
of
THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

presents

JERRY OZIPKO
Violin

assisted by

Marjorie Montjoy and
Reinhard Berg, piano

in

RECITAL

●

FRENCH SUITE NO. 5 IN G MAJOR ..... J. S. Bach

Marjorie Montjoy, piano

SONATA NO. 7 IN F MAJOR ..... Mozart

Allegro
Andante
Rondo—Allegretto grazioso

Jerry Ozipko, violin, Reinhard Berg, piano

NOVELETTE NO. 2 IN D MAJOR ..... Schumann

Marjorie Montjoy, piano

SONATA NO. 2 IN D MINOR ..... Schumann

Ziemlich langsam; Lebhaft
Sehr lebhaft
Leise, einfach
Bewegt

Jerry Ozipko, violin, Marjorie Montjoy, piano

This recital presented in partial fulfillment of the requirements of the degree of Bachelor of Music for Mr. Ozipko.

Thursday, March 30, 1967
3:30 p.m.

Convocation Hall
The University of Alberta

COMING CONCERTS:

Thursday, March 30 at 8:30 p.m., Convocation Hall
Graduation Recital, Brian Harris, piano

Friday, March 31 at 8:30 p.m., Convocation Hall
Graduation Recital, Lorraine Cabaj, piano

Saturday, April 1 at 8:30 p.m., Convocation Hall
Graduation Recital, Michael Massey, piano

Sunday, April 2 at 8:30 p.m., Convocation Hall
Graduation Recital, Lois Samis, bassoon, David Smith, horn

THE MUSIC DEPARTMENT

of

THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

presents

LORRAINE CABAJ, piano

assisted by

LOIS UPRIGHT, cello

in

GRADUATION RECITAL

●

PRELUDE AND FUGUE IN A MINOR ..... Bach-Liszt

SONATA IN A MAJOR, OP. 120 ..... Schubert

Allegro Moderato Andante Allegro

SONATA OP. 46 ..... Kabalevsky

Allegro con moto Andante cantabile Allegro giocoso

INTERMISSION

SONATA IN E MINOR FOR CELLO AND PIANO, OP. 38 ..... Brahms

Allegro non troppo Allegretto quasi menuetto Allegro

This recital presented in partial fulfillment of the requirements of the degree of Bachelor of Music.

Friday, March 31, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

COMING CONCERTS:

Saturday, April 1 at 8:30 p.m., Convocation Hall
Graduation Recital, Michael Massey, piano

Sunday, April 2 at 8:30 p.m., Convocation Hall
Graduation Recital, Lois Samis, bassoon, David Smith, horn

THE MUSIC DEPARTMENT
of
THE UNIVERSITY OF ALBERTA

Centennial Festival Concert Series

•

Chamber Music Recital

•

QUINTET FOR PIANO AND WINDS, K. 452 ..... Mozart

Largo—Allegro moderato
Larghetto
Rondo

Robert Cockell, oboe; Joan Christensen, clarinet; David Smith, horn; Lois Samis, bassoon; Tess Thornton, piano

INTERMISSION

SEPTET IN E FLAT, OP. 20 ..... Beethoven

Adagio—Allegro con brio
Andante cantabile
Tempo di Menuetto
Tema con variazioni
Scherzo
Andante con moto alla Marcia—Presto

Broderyck Olson, violin; Ernest Kassian, viola; Lois Upright, cello; Gail McBride, bass; Joan Christensen, clarinet; David Smith, horn; Lois Samis, bassoon

This recital presented in partial fulfillment of the requirements of the degree of Bachelor of Music for Miss Samis.

Sunday, April 2, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

THE MUSIC DEPARTMENT

of

THE UNIVERSITY OF ALBERTA

BACH PROGRAM

SUITE IN C MAJOR FOR UNACCOMPANIED VIOLA ..... J. S. Bach

Prelude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

ERNEST KASSIAN, viola

SONATA IN A MINOR FOR UNACCOMPANIED VIOLIN ..... J. S. Bach

Grave
Fugue
Andante
Allegro

YASUKO TANAKA, violin

INTERMISSION

BRANDENBURG CONCERTO No. 3 IN G MAJOR ..... J. S. Bach

Allegro
Adagio-Allegro

Directed by Broderyck Olson

Sunday, October 22, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

COMING MUSICAL EVENTS:

Thursday, October 26 at 8:30 p.m., Henry Marshall Tory Building, TLB 1
Lecture, Professor Arthur Jacobs: The Music Critic as Middle Man

Friday, October 27 at 8:30 p.m., Henry Marshall Tory Building, TLB 1
Lecture, Professor Arthur Jacobs: Opera Since Pucinni

Sunday, October 29 at 8:30 p.m., Convocation Hall
Bachelor of Music student recital featuring Lois Upright, violoncello

THE MUSIC DEPARTMENT
of
THE UNIVERSITY OF ALBERTA

presents

LOIS UPRIGHT

VIOLONCELLO

assisted by

LORRAINE AMBROSE, piano

in

RECITAL

SONATA IN G MAJOR FOR VIOLONCELLO AND CONTINUO ..... Boccherini

Largo
Allegro alla militare
Minuetto

SUITE IN D MINOR FOR UNACCOMPANIED VIOLONCELLO ..... Bach

Prelude
Allemande
Courante
Sarabande
Menuetto I and II
Gigue

ELEGIE ..... Faure

INTERMISSION

SONATA, OP. 6 ..... R. Strauss

Allegro con brio
Andante ma non troppo
Finale: allegro vivo

This junior recital is presented in partial fulfillment of the requirements of the degree of Bachelor of Music for Miss Upright

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Sunday, October 29, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

COMING CONCERTS:

Sunday, November 5 at 8:30 p.m., Convocation Hall: The Mount Allison University Trio (viola, clarinet, piano).

THE MUSIC DEPARTMENT
of
THE UNIVERSITY OF ALBERTA

presents

BACH PROGRAM

SONATA IN D MINOR FOR UNACCOMPANIED VIOLIN ..... J. S. Bach

Allemande
Courante
Sarabande
Gigue
Chaconne

YOKE OIKE HIGASHINAKA, violin

INTERMISSION

BRANDENBURG CONCERTO NO. 4 IN G MAJOR ..... J. S. Bach

Allegro
Andante
Presto

BRODERYCK OLSON, violin
JOAN PECOVER and DENNIS ZOMERSCHOE, flutes
THE UNIVERSITY CHAMBER ORCHESTRA

Sunday, December 17, 1967
8:30 p.m.

Convocation Hall
The University of Alberta

The Department of Music is now preparing a brochure listing concerts under their auspices from January through the end of the term. The brochure will be ready early in January.

UNIVERSITY CHAMBER ORCHESTRA

Violins

Heather Becker
Catherine Corneliuson
Carl Duguid
Yoko Higashinaka
Heilwig von Koenigsloew
Mary MacLachlan
Ann Nichols
Broderyck Olson
Jerry Ozipko
Ken Stromberg
Yasuko Tanaka
Tess Thornton
Les Walker

Violas

Marielle Frégeot
Ernest Kassian
Ted Lindskoog
Martin Molzan
Nick Pulos
Max Superstein

Celli

Joan Bosmans
Barbara Fraser
Sylvia Mastalish
Lois Upright
Nancy Van Kirk

Double Bass

George Adams
Marjorie Montjoy

Harpsichord

Manus Sasonkin

THE MUSIC DEPARTMENT
of
THE UNIVERSITY OF ALBERTA

presents

The Hungarian String Quartet

Zoltan Szekely, violin
Michael Kuttner, violin
Denes Koromzay, viola
Gabriel Magyar, violoncello

QUARTET IN D MAJOR, Op. 76, No. 5 ..... Haydn

Allegretto
Largo (cantabile e mesto)
Menuetto (Allegro)
Finale (Presto)

QUARTET No. 4 ..... Bartok

Allegro
Prestissimo con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

INTERMISSION

QUARTET IN E MINOR, Op. 59, No. 2 ..... Beethoven

Allegro
Molto adagio
Allegretto
Finale-Presto

Sunday, March 17, 1968
8:30 p.m.

Convocation Hall
The University of Alberta

COMING MUSICAL EVENTS:

Thursday, March 21 at 8:30 p.m. in Convocation Hall
THE HUNGARIAN STRING QUARTET: Lecture-Recital on Beethoven Quartets

Sunday, March 24 at 8:30 p.m. in Convocation Hall
THE HUNGARIAN STRING QUARTET: Haydn, Op. 77, No. 1; Bartok No. 5; Beethoven, A Minor, Op. 132.

THE MUSIC DEPARTMENT
of
THE UNIVERSITY OF ALBERTA

presents

The Hungarian String Quartet

Zoltan Szekely, violin
Michael Kuttner, violin
Denes Koromzay, viola
Gabriel Magyar, violoncello

QUARTET IN G MAJOR, OP. 77, No. 1 ..... Haydn

Allegro moderato
Adagio
Menuetto (presto)
Finale (vivace)

QUARTET No. 5 ..... Bartok

Allegro
Adagio molto
Scherzo
Andante
Finale

INTERMISSION

QUARTET IN A MINOR, Op. 132 ..... Beethoven

Assai sostenuto
Allegro, ma non tanto
Molto adagio—Andante
Alla marcia
Allegro appassionato

Sunday, March 24, 1968
8:30 p.m.

Convocation Hall
The University of Alberta

COMING CONCERTS:

Monday, March 25 at 3:00 p.m. in Arts 311
The Hungarian String Quartet: Mr. Koromzay commentator on Beethoven.

Wednesday, March 27 at 8:30 p.m. in Convocation Hall
The Hungarian String Quartet: Lecture-Recital on Dance Movements in String Quartets.

Friday, March 29 at 3:00 p.m. in Arts 311
The Hungarian String Quartet: Mr. Szekely commentator on the Evolution of Bartok's quartet writing.

Sunday, March 31 at 8:30 p.m. in Convocation Hall
The Hungarian String Quartet: Haydn, Op. 77, No. 2; Bartok No. 6; Beethoven, C sharp minor, Op. 131.

Tartini – Devil's Trill

Mozart – String Quartet

Beethoven –

Paganini –

Ravel –

P R O G R A M

David Sagert	- Piano	
1st movement Italian Concerto		Bach
Toccata Op. 7.		Schuman
Passacaglia		W. Piston
Tamara Fahlman	- Violin	
Chaconne	Vitali	
Appassionato		Suk
Two dances from Romeo and Juliet		Prokofief
Janet Scott	- Piano	
Andante Favori		Beethoven
Impromptu A^{b} Op. 29		Chopin
Toccata		Menotti

Michael Massey	- Piano	
Overture from D major Partita		Bach
Capriccio in $C^{\#}$ minor Op. 76, No. 5		Brahms
Jardins sous la pluie		Debussy
Aline Blain	- Soprano	
Alleluia		Mozart
Chanson triste		Duparc
Lament of Isis		Bantok
Foam Song		Boughten
Aria from Ernani		Verdi
John Butler	- Piano	
Toccata in G Minor		Bach
Etude on repeated notes		Debussy
Two preludes:: Op. 32, No. 12 $G^{\#}$ minor)		
Op. 23, No. 2 B^{b})		Rachmaninof

DEPARTMENT OF MUSIC

LUNCH HOUR CONCERT

MONDAY, NOVEMBER 15 — CONVOCATION HALL — 12:00 - 1:00 p.m.

BACHELOR OF MUSIC STUDENTS

PROGRAMME

CORELLI (1653-1713) — La Folia (Theme and Variations)

Ernest Kassian, violin (Edmonton)
Hugh Stacey, Piano Continuo (Beaverlodge)

BARTOK (1881-1945) — Sonatina

Bagpipes - Bear Dance - Finale
Judith Short, Piano (Calgary-Toronto)

CORELLI (1653-1713) — Sonata in F

Preludio - Allemande - Sarabande - Gavotte - Giga
* Elaine Spacinsky, violin (Edmonton)
Tess Thornton, Piano Continuo (Blairmore)

VIVALDI (1676-1741) — Sonata in A

Preludio A Capriccio - Corrente - Giga
Broderyck Olson, violin (Edmonton)
David Sagert, Piano Continuo (Edmonton)

PLEASE NOTE: ALL OUR PUBLIC CONCERTS ARE BROADCAST ON CKUA EACH SATURDAY MORNING AT 9:00 A.M.

* Student Guest Artist

UNIVERSITY OF ALBERTA -- CHAMBER ORCHESTRA

Convocation Hall - Monday, November 22 at 8:15 p.m.

Thomas Rolston, Director

P R O G R A M M E

HANDEL — Concerto Grosso in A Minor Opus 6, No. 4

Concertino: Marlon Wolfe, violin
Broderyck Olson, violin
Lois Upright, cello

Continuo: John Lewis, organ

BACH — Violin Concerto in A Minor

Allegro - Andante - Allegro

Soloist: Ernest Kassian, violin

Intermission

BEETHOVEN — Romance in F

Soloist: Heilwig von Koenigsloew

MOZART — Piano Concerto in A (K414)

Allegro - Andante - Allegretto

Soloists: Linda Zwicker, piano (1st movement)
Margaret Jamison, piano (2nd and 3rd movements)

O R C H E S T R A

VIOLINS I

Broderyck Olson
Victoria Wynnychuck
Marlon Wolfe
Yoko Oike
Ernest Kassian
Heilwig von Koenigsloew

VIOLINS II

Elaine Spacinsky
Mary Anderson
Jerry Ozipko
James Montalbetti
Tess Thornton
Les Walker

FLUTE

Dennis Zomerschoe

OBOE

Elizabeth Mahaffey
Allen Simonson

VIOLAS

Ted Lindskoog
Colin Miles
Max Superstein
Martin Molzan

CELLOS

Claude Kenneson
Lois Upright
Denis Lazarowich
Michael Massey

BASSOON

Lois Samis

TIMPANY

Silvia Smith

TRUMPET

Peter Witherley

HORN

David Smith

MUSIC DEPARTMENT

Noon Hour Concert

Monday, January 31 — 12 noon - 1 p.m.

P I A N O R E C I T A L

BRAHMS — Rhapsody in G Minor, Op. 79, No. 2
Rhapsody in Eb, Op. 119, No. 4
Margaret Jamison (Calgary)

KABALEVSKY — Sonatina in C, Op. 13, No. 1
Allegro assai - Andantino - Presto

Reinhard Berg (Edmonton)

BARTOK — Sonatina

Barbara Fraser (Edmonton)

RAVEL — Sonatine

Lorraine Ambrose (Edmonton)

C O N V O C A T I O N H A L L

UNIVERSITY OF ALBERTA MUSIC STUDENTS

SECOND CHAMBER MUSIC CONCERT

On Friday evening, February 24, at 8:30 p.m. in Convocation Hall the Music Division of the University of Alberta will present the second of four Chamber Music concerts by students in the Bachelor of Music course and by special student guest artists.

P R O G R A M

Piano Quartet in E flat, Op. 16 ..... Beethoven
Piano ..... Robert Cockell
Violin ..... Frank Dunnigan
Viola ..... Evan Verchomin
'Cello ..... Laszlo Takats

The Shepherd on the Rock ..... Schubert
Soprano ..... Isobel Clowes
Clarinet ..... Gwen Schommer
Piano ..... Vivienne Rowley

I N T E R M I S S I O N

Sonata for Bassoon and Piano ..... Hindemith
Bassoon ... Fr. Wolfgang Bottenberg
Piano ..... Lynne Newcombe

String Quartet in E flat, Op. 125, No. 1 ..... Schubert
Violin ..... Elaine Mossop
Violin ..... Frank Dunnigan
Viola ..... Evan Verchomin
'Cello ..... Laszlo Takats

For some time the Music Division has wanted to include in its music programs at the University the study and performance of chamber music. Now that the Bachelor of Music program is established, it is desirable for students to take part in chamber music as well as solo and diploma studies.

The general plan for this season is to give every senior Bachelor of Music student the opportunity to study and perform some of the great works in chamber music literature.

This course would be impractical without a basic working nucleus - a string quartet. This has been formed first and consists of four enthusiastic young string players - Elaine Mossop, Frank Dunnigan, violins, Evan Verchomin, viola, and Laszlo Takats, 'cello. This quartet is the 'working unit', so to speak, and on each program they will perform a complete string quartet. As well as this, they will combine with Bachelor of Music pianists, singers and other instrumentalists to perform various works.

There is no charge for these concerts.

Bachelor of Music Students

LUNCH HOUR CONCERT

Monday, February 28

12 noon
Convocation Hall

P R O G R A M M E

BRAHMS — Capriccio Op. 116, No. 3

DEBUSSY — Interrupted Serenade (Preludes Book I)
Marjorie Montjoy (Chauvin)

JEAN FRANCOIS D'ANDRIEU — Sonata in G
Preludio - Aria - Giga - Gavotta
Mary Anderson, violin (Calgary)
Judy Short, piano (Calgary)

SCHUMANN — Faschingsschwank (Carnival Jest)
Allegro; Romanze; Scherzino
Margaret Welter (Grande Prairie)

MOZART — Sonata in A Minor K310
Allegro Maestoso - Andante cantabile con esspressione - Presto
Linda Zwicker (Hardisty)

THESE STUDENT LUNCH HOUR CONCERTS ARE BROADCAST OVER RADIO STATION CKUA EVERY SATURDAY MORNING AT 9:00 a.m.

Bachelor of Music Students

LUNCH HOUR CONCERT

Monday, March 14

Convocation Hall
12 noon

PROGRAMME

DEBUSSY — Puerto del Vino (Preludes Book II)
PERICHETTI — Poems for Piano (Vol. I)
Hugh Stacey, piano

MOZART — Concerto No. 4, K495
Allegro moderato (First Movement)
David Smith, French horn
Kenneth Murdoch, piano

EMMANUEL MOOR — Cello Quartet
Adagio
Lois Upright, cello
Michael Massey, cello
Barbara Fraser, cello
Claude Kenneson, cello

PURCELL — Fantasia
Education Laboratory String Quartet
Leonard Rousseau, violin
Peter Witherly, violin
Cecil Pretty, viola
Gordon Richardson, cello

BARTOK — Bagatelles Op. 6 (Nos. 12, 4, 10)
Joan Bosmans, piano

STUDENT LUNCH HOUR CONCERTS ARE BROADCAST OVER RADIO STATION CKUA EVERY SATURDAY MORNING AT 9 a.m.

STUDENT LUNCH HOUR CONCERT

Monday, March 28 — 12 noon

Convocation Hall

P R O G R A M M E

Bach — "Arioso" for Viola & String Quartet
Martin Molzan, viola solo
Jerry Ozipko, violin
Tess Thornton, violin
Lois Samis, viola
James Whittle, cello

Chopin — Nocturne Op. 27, No. 1
Debussy — Ce qu'a vu le vent d' Ouest (Preludes, Book I)
Kenneth Murdoch, piano

Beethoven — Sonata in D Op. 12, No. 1
Jerry Ozipko, violin
Rhoda Lilge, piano

Prokofieff — Six Visions Fugitive, Op. 22
David Cruikshank, piano

Beethoven — Sonata Op. 31, No. 3
Allegro - (Scherzo) Allegro Vivace - Menuetto & Trio
Presto con fuoco
Lucy Hominuke, piano

THESE STUDENT LUNCH HOUR CONCERTS ARE BROADCAST ON RADIO STATION CKUA EVERY SATURDAY MORNING AT 9 A.M.

DEPARTMENT OF MUSIC

LUNCH HOUR CONCERT

MONDAY, NOVEMBER 22 — CONVOCATION HALL — 12:00 - 1:00 p.m.

CANADA MUSIC WEEK

PROGRAMME OF CANADIAN MUSIC

WILLIAM KEITH ROGERS — Sonatina

Andante - Larghetto - Allegro
Colin Miles, viola (Edmonton)
Margaret Welter, piano 9 Grande Prairie)

FREDERICK KARAM — Divertimento for Organ

John Lewis, organ (Edmonton)

MURGATROYD — Fantasy for Violin and Piano

Jerry Ozipko, violin (Edmonton)
Vernon Murgatroyd, piano (Red Deer)

VIOLET ARCHER — Two Chorale Preludes for Organ
- Rockingham
- Dominus Regit Me

James Whittle, organ (Edmonton)

WEINZWEIG — Sonata for Violin and Piano

Victoria Wynnychuck, violin (Vegreville)
Brian Harris, piano

UNIVERSITY OF ALBERTA -- CHAMBER ORCHESTRA

Convocation Hall - Monday, November 22 at 8:15 p.m.

Thomas Rolston, Director

P R O G R A M M E

HANDEL — Concerto Grosso in A Minor, Opus 6, No. 4

Concertino: Marlon Wolfe, violin
Broderyck Olson, violin
Lois Upright, cello

Continuo: John Lewis, organ

BACH — Violin Concerto in A Minor

Allegro - Andante - Allegro

Soloist: Ernest Kassian, violin

Intermission

BEETHOVEN — Romance in F

Soloist: Heilwig von Koenigsloew

MOZART — Piano Concerto in A (K414)

Allegro - Andante - Allegretto

Soloists: Linda Zwicker, piano (1st movement)
Margaret Jamison, piano (2nd and 3rd movements)

O R C H E S T R A

VIOLINS I

Broderyck Olson
Victoria Wynnychuck
Marlon Wolfe
Yoko Oike
Ernest Kassian
Heilwig von Koenigsloew

VIOLAS

Ted Lindskoog
Colin Miles
Max Superstein
Martin Molzan

TRUMPET

Peter Witherley

VIOLINS II

Elaine Spacinsky
Mary Anderson
Jerry Ozipko
James Montalbetti
Tess Thornton
Les Walker

CELLOS

Claude Kenneson
Lois Upright
Denis Lazarowich
Michael Massey

HORN

David Smith

FLUTE

Dennis Zomerschoe

OBOE

Elizabeth Mahaffey
Allen Simonson

BASSOON

Lois Samis

TIMPANY

Silvia Smith